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ABSTRACT

A compilation of conference papers highlights the active role of the learner. The titles of the papers and their authors include: "Whole Language: Celebrating the Student within the Learning Community through Literature" (Dorothy J. Watson); "Integrating the Curriculum for Better Learning and Teaching" (Stephen B. Kucer); "Non- and Limited-English Speakers in Every Classroom: How Can We Help Them?" (Kathryn Z. Weed and Diana J. Sommer); "Creating Stories about Science through Art, Literature, and Drama" (Linda Prentice and Patricia Tefft Cousin); "The Bilingual Learner and Children's Literature in Spanish: Let the Celebration Begin!" (Joan S. Mims); "Celebrating Poetry" (James H. Rupp); "Beginning Reading: The Next Stumbling Block" (Darlene M. Michner); "Developmental Trends in the Interpretation of Motives, Beliefs and Feelings of Story Characters" (Donna W. Emery); "Study Strategies in Social Studies" (T. Patrick Mullen); "A Longitudinal Perspective of Children's Oral Narratives: Macrostructure, Microstructures and Relationships to Reading Achievement" (Marie Ice); "Illustration and Text" (Margaret Atwell); "Getting the Picture," "New Friends," and "Say It Again" (Katharine M. Busch); "Becoming a Researcher I: What Do I Want to Know?" and "Becoming a Researcher II: What I Learned--What I Still Want to Know" (Patricia Tefft Cousin); "Getting in Touch with the Past" (Michael Gibson); "Help Me!" (Stephen B. Kucer); "Bilingual Reader Response" (Jaqueline A. Nyerick); "Literature Response Journals" and "Tricksters in Folktales" (Kathy O'Brien); and "Heavens Above" and "Leaf Monoprints" (Linda Prentice). (RS)

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13th Annual Reading Conference Proceedings 1989

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"Celebrating the Learner"

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California State University San Bernardino

California State University, San Bernardino Reading Conference

13th Annual Conference Proceedings

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&
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1989 ConferenceTheme:
Celebrating The Learner

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Introduction to the Conference Proceedings

The theme selected for the 13th Annual California State University Reading Conference, "Celebrating the Learner," highlights the active role of the learner. The theme recognizes that all of us are learners throughout life and that, as educators, we all focus on the various roles taken by learners of language. Children are active learners when they communicate with those in their environment. Students are actively engaged in becoming members of a literate community before and after they enter school. Teachers can better understand their students' growth in language and improve instruction when they are actively engaged in learning more about the reading and writing process. The researcher is actively engaged in exploring how children learn and under what set of circumstances. All of us are learners in various phases of life and the Conference theme was chosen to highlight that condition.

The Proceedings is organized into four parts. The first section includes Dorothy Watson's keynote address. The second section includes papers that were presented during the conference that celebrate diversity in language learning. The third section deals with issues in education. The fourth section puts theory into practice by detailing specific strategies that correspond to the papers.

Dorothy Watson provides a "Celebration of the Learner," by sharing examples from literature that demonstrate how to help students to become learners, to join the literacy community, to evaluate literature and self, and finally, to "learn from the center" by becoming inquirers. She states the essence of an inquirer is to perceive, ideate, and present through reflection and sharing of experiences.

The concern for an integrated literacy curriculum was addressed by Stephen Kucer. He proposes that the most effective curriculum includes four basic elements: free reading, teacher

reading, free writing, and thematic units. He suggests that the children as well as the teacher be involved in selecting the topics for study. In this paper, Kucer takes us along on his journey in a multicultural classroom as he and the teacher, Cecilia Silva, develop an integrated literacy program.

In southern California there are non- and limited English speakers in every classroom. Kathy Weed and Diana Sommer discuss the challenges and opportunities that face every teacher daily with the influx of immigrants in the classroom. The authors point out that the newcomers will not share a common core of cultural experiences and suggest ways the teacher can use these differences to foster more global awareness and appreciation of other cultures. Practical suggestions are provided the reader to encourage language development in ESL students.

Linda Prentice and Pat Tefft-Cousin share the story of students in a Learning Handicapped classroom discovering science concepts through art, literature and drama. They propose that these shared experiences "provide appropriate frameworks for organizing concepts and understandings which become a part of their stories of the world."

The use of children's Spanish literature to enhance concept development and to facilitate a smooth transition into English is discussed by Joan Mims. She points to the availability of high quality Spanish literature and gives guidelines for making selections to use in a literature-based curriculum.

The writing of poetry as a transition into English as a second language is suggested by James Rupp. In his paper, Rupp suggests that poetry should be incorporated into all of the curriculum, not just the Language Arts area. He describes the strategies used in helping children to create poetry as a component of science thematic units.

Several papers addressed issues affecting current educational practice. While Darlene Michener praises the California English-Language Framework as being long overdue, she proposes that the next "stumbling block to literacy" is the "superbaby syndrome and

beginning reading instruction." In her view, the ability to read depends on three factors: cognitive growth, language acquisition and visual perception. She proposes that if children are not "developmentally ready" in each of these areas, "we are risking failure rather than insuring success." She suggests that parents read to their pre-school children to create "lifelong readers."

Donna Emery reported on her study which investigated the developmental trends of fourth, fifth, and sixth graders and adults' inferences about character internal states, such as their motives, beliefs and feelings. She found that young children tend to focus on one character at a time, while older children and adults consider interpersonal relationships as well. In addition, the results suggested that as children mature they move from interpreting characters' internal states in terms of the immediate situation towards consideration of the larger social context.

One research paper presented at the reading conference focused on the adolescent learner. T. Patrick Mullen presented his work on study strategies used by high school freshmen. He found the most popular strategy used by the students in the beginning of the study was to "read-reread" but after teaching the students several other study strategies they developed more effective ones and improved course grades.

The longitudinal study designed by Marie Ice investigated the development of children's ability to orally generate stories in first through sixth grades. The findings suggest that students gradually add more elements to both macrostructure and microstructure story and language. That is, the children expand their knowledge of story elements by including new elements along with the previous elements rather than replacing the old elements with new ones. She suggested that the curriculum should include increasing use of literature and extend it by incorporating student writing.

No educational theory is effective until it has been translated into classroom instruction. Nine authors submitted strategies that demonstrate ways to celebrate the learner in active student-centered classrooms. The strategies all offer ways to integrate various

communication systems to support the language learner.

Although this is the thirteenth yearly conference to be sponsored by the Reading Program, this is our first attempt to publish the proceedings. For both co-editors, it has been a rewarding experience and challenge. We hope, that by creating this record, we will be able to extend the dialogue begun on the day of the conference, to those who were unable to participate. We believe that, in its truest sense, the California State Reading Conference has always been a time for learning and that our conference theme is an appropriate one for our first Proceedings.

Katharine Busch
Coordinator & Co-editor
13th Annual Reading
Conference Proceedings
California State University,
San Bernardino
May 17, 1989

Margaret Atwell
Co-editor
13th Annual Reading
Conference Proceedings
California State University,
San Bernardino
May 17, 1989

Section One
Keynote Address

Whole Language: Celebrating the Student Within the Learning Community Through Literature

by Dorothy J. Watson

Introduction

In this paper I would like to consider a literacy strategy that is often used in whole language classrooms. The strategy involves not only reading a great many books within a wide variety of literature (extensive reading), but also the slowing down, getting back into and reflecting on the literature (intensive reading). This literature study strategy includes the personalization of the story as well as the socialization of valued literature through sharing within a classroom learning community.

In an undergraduate language arts course , I ask the students to write in "roving journals." There are six roving journals -- one passed in each of the six groups in a class of thirtysix members. The journals make the rounds of its group about once every ten days. The students are encouraged to write anything they care to write in the journal --anything on their minds. The range of topics is wide -- from class assignments to details of their social life to complaints about long lines at registration and other school frustrations, all the way to important professional topics.

Last semester in my roving journal group one member drew our attention to a comparison of a whole language view of literacy instruction and a skills view. She wrote, "I'm beginning to see some important differences between a skills classroom and a whole language one. It isn't just that worksheets and basals are used in a skills program and that trade books and children's writing are used in a whole language program. It's more than that -- in a whole language reading and writing program kids are at the center of everything." The next student who wrote in the roving journal

began her entry with, "Cheryl, I see what you mean about the kids being at the center. One of the most important things I've learned is that unless I focus on learners I'll miss them altogether – or at best I'll just be able to guess at what they are thinking, or are interested in, or need. I may cover the pages of a book and the workbooks, but I'll miss the learners. I hope I can always think of myself as one of the learners right along with the kids. The literature study groups seem to be one way the students, the literature and I can be at the center. There's plenty of room for us all there." (Lori then moved on to write a full page about her recent engagement party.)

It was my turn to write in the roving journal. Being very attuned to undergraduates and the importance of diamond rings I remarked on Lori's engagement first, and then I reflected on the comments about the literature study groups and about learners at the center of the curriculum. I reminded the group members of Byrd Baylor's book I'm In Charge of Celebrations. Baylor's beautiful story is about things that were cause enough for celebrations: whirlwinds setting the stage for Dust Devil Day, a meteor shower instigating The Time of Falling Stars, doves and wildflowers bringing on New Years Celebration, and Coyote Day declared after the author had a magical meeting with a young coyote. I suggested to these pre-service teachers that they could be in charge of celebrations — and that each student in their future classrooms must be seen by their teacher, and if seen could be valued, and if valued would be celebrated.

The next roving journal writer went beyond her teacher. Melissa wrote, "I hope I will be a teacher who celebrates every child in my classroom. I think to do this I have to be sure that I'm not the only one in charge of celebrations — the students can initiate and invite too. I have to remember that in order to celebrate — to get into the spirit of party, of celebration, of learning — learners must think well of themselves, they must value the books they are reading, they must take pride in the stories they are writing and they must

respect the other learners (the other celebrants) in the classroom community. The literature study groups — if we can just get the hang of them —will, I believe, be a fine place to hold lots of celebrations."

In the following sections of this paper, I will discuss seven critical issues for the reflective teacher. They all require a "re-vision" of our role as teacher, learner, giver and planner of celebrations.

To See Students

Katherine Paterson, in her book on reading and writing for children Gates of Excellence makes it poignantly clear how necessary it is to be able "to see" our students if we are to celebrate them. In this excerpt from Gates of Excellence I invite you to think about the student in your classroom whom you know very little about, and then let Katherine Paterson speak for that student.

> I can remember clearly how it feels not to have any words. In those months after I went to Japan in 1957, I would often find myself being taken somewhere by Japanese friends, not knowing where I was going or whom I was going to see. ...I would find myself surrounded by people who were talking and laughing away, but because I did not know their words, I was totally shut out. As I began to learn a few words, people would try with infinite, exaggerated patience to talk with me. And because my speech was so halting and miserable, they would try to help me, try to put words into my mouth, try to guess what on earth it was I was trying to convey. When I was finally able to get out a sentence near enough to Japanese so that my listeners could grasp what I was driving at, they felt sure I'd appreciate knowing how I should have expressed that particular thought, and they would gently, firmly, and ever so politely, take my pitiful little sentence apart and correct it for me.
>
> I'm sorry to report that I was not grateful. I wanted to yell, cry, throw a tantrum. I am not a fool! I wanted to scream. If only you could know me in English, you would see at once

what a clever, delightful person I am. But, of course, I didn't say it. I couldn't say it. I didn't have the minimum daily requirement in either vocabulary or syntax. The first time I saw the play The Miracle Worker, I knew what had been happening to me in those days. It was the rage of those starving for words.

In 1961, after four years in Japan, I boarded a jet in Tokyo and landed about twenty hours later in Baltimore. I was met my parents and one of my sisters and taken home to Virginia. Every night for many weeks I would get out of the soft bed, which was killing my back, and lie sleepless on the floor. I was utterly miserable. "These people," I would say to myself, meaning my own family, "these people don't even know me." The reason I thought my family didn't know me was that they didn't know me in Japanese.

(p. 7-8)

To Become a Learner

In The Dragon Takes a Wife by Walter Dean Meyers, Mabel Mae, the prettiest fairy in all of Lyraland tries to teach Harry the Dragon how to defeat the knight and win a wife. A caring teacher, Mable Mae provides the magic words -- a formula to make Harry invisible –

"Make Harry disappear
Completely out of view.
That knight will then be so confused
He won't know what to do."

Harry soon learns just as other students learn that becoming invisible only makes him invisible -- soon none, not even those who want to help, can see the potential learner. Mable Mae tries again, this time with the magic words to make Harry bigger than life.

"Magic, make him bigger
When the time is right
So old Harry can do his thing
And really waste that knight."

But as with so many teaching formulas that are more concerned with the ends than with the means, the product is "ifey" and Harry's case is no exception — his head departs reality (it goes off the page). His tail, however, is vulnerable and the knight's sword finds an easy mark. Mable Mae and Harry try formula after formula, magic words after magic words and each night Harry goes home, puts another bandaid on each new wound and plays another sad song on his flute.

Finally Mable Mae, the teacher, sees through the learner's eyes.

> "Let me be a dragon
> And teach Harry how to move
> So that he can beat the knight
> And get back in the groove."

When Mable Mae becomes a dragon she quickly sees that Harry must no longer define himself as a loser. Harry has got to learn "to move" and Mable Mae, the kindest and sweetest fairy in all the kingdom, is just the teacher to show Harry how to do it. Harry, responds to the invitation-through-demonstration; he first becomes a learner and then he sees himself as a winner. No surprise when Harry defeats the knight, wins Mable Mae as a wife, gets a god job in the post office and lives happily ever after.

In keeping with Katherine Paterson, the undergraduate students, and even Mabel Mae's insights into the necessity for honestly "seeing" the learner, I propose that teachers themselves must become learners. I further suggest that whole language classrooms can make it possible for all members of the learning community to come to see not only others but to see themselves through the personalization and the socialization of literature in the literature study strategy.

To Become a Member of the Learning Community

For the past few years teachers in my area — in Missouri, especially those in our teacher support group (called TAWL, Teach-

ers Applying —or Attempting-Whole Language) have been engaged in whole language literacy programs that include literature study as an important (but not the only reading and writing strategy) in their curriculum. Within the literature study strategy, the students (kindergarten - through adult) chose the literature they read, read the literature by themselves on a personal level, made connections with the literature to their own lives and to other literature, and then shared the literature with other learners, including the teacher. This procedure builds on the notion of individualized reading instruction, but with some important differences. The procedure also builds on the notion of grouping for reading instruction, but also with some important differences from traditional reading groups.

In literature study, teachers introduce four to five books to the children and ask them to select the book they want to read and therefore, the discussion group they want to join. Rather than grouping on so called ability, the grouping comes about through interest. With such an arrangement it is quite likely that the most proficient reader may be in the same group with the least proficient reader. In such a situation all members of the group (no matter their proficiency) define themselves as learners, as readers and writers, as inquirers (or researchers), and as teachers. Children in literature study groups, no matter what their literacy proficiency, grow to love literature, and to value themselves within the group.

Cathy, a third-grade student would, if necessary, be classified as a low-average reader. Cathy has some trouble with unpredictable words and some subtle meanings elude her, but Cathy for over a year has been in a whole language literacy program in which literature discussion groups were a part of the curriculum. Although reading does not come easily for Cathy, she is in a situation in which reading is a delight, not a defeat for her. With the help of others and with help of good literature Cathy looks on reading as a challenge and when asked what the best thing about reading was,

Cathy doesn't hesitate, "it's fun." She sees herself as a contributing member of her group. When asked by researcher Paul Crowley how she would like to improve as a reader she said: "...help other people, ...I might get a medal...for helping other people and helping their ways by reading..."

Lev Vygotsky proposed that in natural learning situations children help each other move smoothly and without resistance into more and more advanced learning and understanding. He suggests that what learners can't do today, they can do tomorrow because someone else has invited, encouraged, modeled (without asking for mimicry or mastery), and has created the safe harbor for risk and experimentation. When children are brought together to discuss something important and of value, they see each other as important and of value.

Gary, the shyest child in class came to his literature group and surprised everyone by beginning the conversion. He spread his hands over the book and said quietly, "I wish I could write as good as Paula Fox. She makes me see everything," to which Alon honestly replied, "Gary, you do write as good as Paula Fox. You're a good writer and a good drawer too." The other students in the group reminded Gary of stories he'd written and pictures he had drawn.

Gary, unlike the other students in the class who enjoyed sharing their work with me, had never asked me to read his stories or look at his pictures. That afternoon as I started to leave Gary offered his story to me and said, "Alon thought this was pretty good and he thought maybe you'd like to read it."

To Define One's Behavior

Through authentic involvement with valued literature, children begin to see themselves not as outside observers, or receivers of someone else's decisions, but as defining members of their learning community. Similarly, appropriate curriculum and ap-

propriate behavior appear to be linked. Students and teachers define appropriate and acceptable behavior, and establish discipline procedures based on the accepted curriculum.

When Suzanne Davis introduced literature study groups to her students, she told them that there would be no more worksheets and that instead of reading five or six pages in a basal reader, that they would be reading 50 or 60 pages a day in a real book of their own choosing. The fifth-graders' first response was of disbelief and then they asked, "What happens if someone doesn't get all their reading done?" They then offered no end of punishment suggestions: The teacher should make them 1) put their name on the board, 2) put their head on their desk, 3) miss playtime, 4) stay after school, 5) get an F, 6) go to the principal's office, or 7) write a poem.

In March after the children had been in literature study groups all year, Asmaa came to the group and confessed that she hadn't done all her reading. I remembered the September suggestions and wondered which one the students would inflict on this transgressor. Shannon said, "Now Asmaa, I can't believe this. You're at the most exciting part. How could you not get it done?" Bill reminded Asmaa of their own rule that they couldn't talk about anything that hadn't been read by everyone and he added, "This makes it hard on all of us." Cory asked Asmaa if she wanted the group to wait until she had a chance to do the reading, to which John jumped in with, "Asmaa, my suggestion is that you just stick your fingers in your ears when we come to something you haven't read — because we need to talk about this right now!"

Kids taking care of their own problems, their own behavior, when the curriculum is worth the effort and when it has meaning for the learners.

To Evaluate Literature and Oneself

Evaluation is an important part of literature study groups. It begins with the assessment of the literature itself. Such evaluation provides another way for students to define their role in the

literature study strategy. Let me give you two examples.

A fifth-grade teacher was making decisions about the books she was going to introduce to her class for their next discussion groups. Blaine suggested that On My Honor by Marion Bauer be included. The teacher reminded Blaine that On My Honor had been one of the books read in the fourth grade, to which Blaine replied, "Just think of my reading it last year as my rough draft reading."

Recently I invited a group of kindergartners to share a book with me. I chose the book and we proceeded to go through it in the usual literature study group fashion. At the close of the book I waited for the children to begin talking. Hearing no discussion I began to ask questions. Finally I reminded the children, "Remember this is the time we discuss the story. It seems as if there is only one person doing any work. We're supposed to talk about the book now," to which Jody replied, "We know that, but there ain't nothing here to talk about."

For Blaine On My Honor is valued literature, that is, he can get back into it again and again and never use it up. Blaine was also wise enough to know that books shouldn't be categorized as a fourth-grade book or a fifth-grade book. I don't know who said it, but I believe it– If a book is good enough to be read at age 10 its good enough to be read at age 40. And Jody, the kindergartner who evaluated not only the book but the way in which it was presented to his group, let me know that children can define study groups in a way that always involves meaning.

Whole language strategy learners evaluate not only the literature, but they evaluate themselves and their group. For example, at the close of each discussion the learners spend two or three minutes talking about how they did as individual contributors and how the group did as a whole. They make suggestions for improved literature log writing, discussions, and projects.

Carmen Kennedy, a fourth grade teacher, invited students to evaluate themselves at the close of each book. (See Figure 1.)

SELF-EVALUATION FORM

5 = always
4 = almost all of the time
3 = sometimes
2 = occasionally
1 = never

_____1. I get my learning log and book and am ready at the beginning of the hour.

_____2. I get quiet and am listening for my teacher's directions.

_____3. I listen when directions are given.

_____4. I write thoughtfully in my learning log.

_____5. I date my entries (or number them according to the chapter).

_____6. I remember to write down the page number I stopped on or I use a bookmark.

_____7. I stay on task when reading.

_____8. I discuss the book in my group and listen when others talk.

The grade I deserve is _____. (O=Outstanding, S=Satisfactory, U=Unsatisfactory)

Now, please tell me why you should receive this grade.

_____

_____

_____

_____

What is your goal for next week to improve your grade or make you a better participator?

_____

_____

_____

_____

C. Kennedy

Figure 1.

The following evaluation form was devised to help students with the assessment of projects that are an optional part of the literature study strategy. (See Figure 2.)

SELF EVALUATION
LITERATURE STUDY PROJECTS

Name _____ Book_____

Date _____

___ Individual Evaluation ___ Group Evaluation

1. Briefly describe your project.

2. Did your project cause you to return to the book? Explain.

3. Did you learn more (about a character, an event, the topic, etc.) while working on the project? Explain.

4. How cooperative were you while working on the project?

5. What was the best thing that happened while working on the project?

6. Do you think the time working on the project was well spent?

7. Did you change any while reading the book, discussing it and working on the project? Explain.

8. What did you learn doing this project that will help on your next one?

9. (Your question)

10. Your Grade _____ Group grade _____

Comments:

C. Kennedy

Figure 2.

To Learn From the Center

One concern about literature study groups is that reading is not directly taught, and therefore, children will not learn "the skills." If direct teaching means that the teacher spends fifteen minutes introducing "words you won't know" to the students, or drilling on medial consonants, or dividing lists of words into syllables and placing accent marks — there is no direct teaching in literature study. If, on the other hand, direct teaching means carefully listening to learners and concluding that something needs to be drawn to their attention, such as the similarity of patterns in two predictable language books, literature study groups accommodate for this. If direct teaching means that the teacher presents a short strategy lesson about characterization, or plot development, or force of theme -- using examples from the literature students know -- then literature study provides for such immediately applicable and appropriate instruction. Such instruction, however, must not get in the way of learning -- that is, it must not usurp what the students might have learned more appropriately and authentically within their group and on their own. In whole language classes teachers do not do for students what they can do for themselves.

In whole language classrooms, students do talk about the reading and writing processes. That is, they bring to a conscious awareness what it is they and others are doing when they read and write. The literature study group is a natural setting for students to learn to read by reading, and then by asking questions about the reading process.

As Mynett sat down at her discussion group she pointed to the word *gargoyle* and asked, "What did you do when you came to this word?" In effect Mynett was asking three questions: what does the word mean?, how do you pronounce it? and how did you handle it? Her group members answered all three questions. Brice said, "I skipped it -- it wasn't important and I had to keep going because it was an exciting part." Gary said, "it was in the part about the housekeeper and she was so mean and horrible, I just put 'ugly old dog' in and went on." Cory said, "Mynett, if you want to look it up

in the dictionary sometime you could. If you think it's an interesting word." But it was Billy ("the best reader in the world -- not just the school") who taught Mynett what proficient readers do. Billy said, "I think its *gargoyle*, I didn't even see the word. It was at a really exciting place. I didn't even see the word."

Three strategies and Billy's unbelievable confession that he hadn't even seen the word. Mynett who had never once thought that proficient and efficient readers such as Billy might have missed a word, now realized that her meticulous attention to every letter, syllable, word was not what good readers do. She learned what most of us didn't learn until we read Ken Goodman and Frank Smith's work in graduate school: The brain directs the eye. Reading is cognitive -- only incidentally visual.

Gary Zukav in The Dancing Wu Li Master: An Overview of the New Physics gives us a fine description of the kind of teaching we find in whole language classrooms. Zukav at a meeting of physicists meets a T'ai Chi Master and he asks Al Huang what a master (a teacher) is. This T'ai Chi Master offered — it's someone who started before you did. But Zukav got his answer when he read a description of Al Huang:

> He begins from the center and not from the fringe. He imparts an understanding of the basic principles of the art before going on to the meticulous details, and he refuses to break down the t'ai chi movements into a one-two-three drill so as to make the student into a robot. The traditional way...is to teach by rote, and to give the impression that long periods of boredom are the most essential part of training. In that way a student may go on for years and years without ever getting the feel of what he is doing. (p. 7)
>
> Gary Zukave adds, A master teaches essence. When the essence is perceived, he teaches what is necessary to expand the perception. The Wu Li Master does not speak of gravity until the student stands in wonder at the flower petal falling to the ground. He does not speak of laws until the student, on his own, says, "How strange! I drop two stones simultaneously, one heavy and one light, and both of them reach the earth at the same moment!" He does not speak of mathemat-

> ics until the student says, "There must be a way to express this more simply." In this way, the Wu Li Master dances with his student. The Wu Li Master does not teach, but the student learns. The Wu Li Master always begins at the center, at the heart of the matter.
>
> (p. 8)

This in essence is the role of the teacher within literature study groups. The teacher brings the literature and the learners together. The teacher makes it possible for the student to stand in awe of the petal falling to the ground, encourages the questions that come when the stones reach the earth simultaneously, and supports the students in their quest for a better way.

The essence and power of literature study can be felt most powerfully when the role of the inquirers shift within the group.

The Inquirer Within a Literature Study Group

The Essence: To Perceive, To Ideate, To Present

Brooks Smith in Language and Thinking in School (1988) suggests that cognitive development has three phases: The first he calls perceiving , in which the child attends to particular aspects of experience. The second he calls ideating , in which the child reflects on the experience. The final phase Smith calls presenting in which knowledge is expressed by the learner in some way.

The following are two examples of children experiencing valued literature (perceiving), reflecting on it (ideating), and having the opportunity to present their understanding (presenting) through the discussion of the literature.

The first experience is provided by Dorothy King who works for the Bureau of Indian Affairs in Arizona. Her letter to Karen Smith (a Phoenix teacher who has done a great deal of work with literature study groups) and to me, can help us see how our perceptions of students can change when those learners are in a curricular setting in which they are members in good standing, where their offerings are validated and where they are not allowed to internalize the label

of failure. Dorothy King writes:

Dear Dorothy and Karen,

I just wanted to share this with you. In Kim Franklin's second grade room at Nazlini Boarding School, the kids were doing literature study. One group had read Arrow to the Sun and The Stone-cutter. They were discussing their books. Kim had chart paper to take down what they said so that it could be displayed for all to see and inspire others to read the books. Kim asked how the books were alike. She thought they'd eventually come up with, "They are both legends." They thought and talked, sometimes in Navajo, for quite a while. Then one of them said that both books were about power. The chart report came from their dictation.

TWO BOOKS BY GERALD McDERMOTT

In the Stone-cutter, Tasaku envied. He was jealous because he wanted to be powerful. He told the spirit and the spirit heard him. Tasaku became powerful. He was not happy. He was still envious. At the end he was not powerful because a stone cutter was chipping away at the foot of the mountain. He was scared because he was not powerful.

In Arrow to the Sun, the little boy was trying to find his father because the boys would not let him be a part of the people. Because he had no father, he went on a trip to find his father. The boy got power from the arrow maker and became an arrow. His father made a test. He went through the four kivas. He got the power of the sun. He became the rainbow. The boy was happy. He shared the power of the sun with his peope.

The boy was more powerful than Tasaku. He shared his power with his people. Tasaku didn't share his power with anybody. He was jealous of his power. He didn't want to share. He was never happy with his power.

By Jacob, Rick, Mary, Sandy, Stephanie, Reannon and Kim

Notice all the vocabulary and ways they know to describe envious.

Pretty good for second graders, huh? Pretty good for kids who can't pass the reading portions of the CTBS test, huh? Pretty good for second language speakers, huh?

It (this learning situation) really is about POWER!!!

Love
Dottie

A final example that perhaps shows the power of literature study groups — when valued learners and valued literature are brought together — when the students can define themselves as learners and teachers within the group.

The children were reading Katherine Paterson's The Bridge to Teribithia . They come to their literature discussion group directly after finishing one of the most moving scenes in the book. The children and the teacher are quiet...there is a heart-felt acknowledgement of the pain they are feeling. Finally Martha spreads her fingers over the open book and asks quietly—"How can we ever bear this?"

The children nod and quietly talk of their personal experiences with death and move on to passages in the book that they love. Tony, after reading a few lines, says, "I know this may sound weird, and call me crazy, but do you ever hear music in your head when you're reading this book?" Jenny replied, "Oh, no, I never have, but I think I could now."

The students were moved by Tony's question; most of them made a reference to it in their literature logs. Almost a month later John wrote in his journal:

"I remember what Tony said about the music in his head when he was reading The Bridge to Teribithia . He said we could call him crazy? Well, I didn't because I kinda knew what he was talking about, but I never really heard it but I do now cause I have. I mean I did. I did. I mean I heard music. I wasn't reading Teribithia. It was Come Sing, Jimmy Joe. I heard it and it was good and it was country. And I knew it would be Katherine Paterson who would let me hear it."

Reading is both a personal and a social activity. Students must have time to read silently, personally — to say this is me and this is my time with stories of my own choosing. They must also have the opportunity to share their thoughts with others. Through shared experiences, through grand conversations (as Jim Higgins calls them; See Eeds and Wells, 1989) learners go beyond themselves,

they come to experience more "of the world" views, while sharpening and illuminating their own perspective.

In all this it is the teacher who can open the book, can make the invitation and can at all times, through example, encourage and support the learner.

I want to close with one last reading that perhaps will help us change our metaphor of teacher from dispenser of knowledge to one of teacher as listener, partner, interpreter, critic, resource, and learner.

This excerpt is from Dick King-Smith's Pigs Might Fly. In Glouster the word for runt is dag. Mrs. Barlylove's piglet was not only a dag but it was also deformed. Instead of pig trotters his front feet were dog's feet — misshapen clubs! But Daggie Dogfoot thought that he was destined for something special. Overhearing his mother and aunts talking one day he felt sure that it was he who they were talking about when his aunt used the negative expression, "As sure as pigs might fly!" Daggie sets out to find an expert -- who might teach him to fly. He finds his teacher in a Muscovy duck called Felicity.

> "Do you think," [Daggie] said slowly and carefully, "that pigs might fly?"
>
> ..."I think," said the duck, "that almost anything might happen. Though I have never actually heard of a flying pig.... Have you tried yet?"
>
> "Oh, yes, quite a few times. But I can't seem to get airborne. That's why I'm so excited about this place. And Daggie proceeded to explain to his new friend his idea of the steep downhill take-off and the leap from the top of the high bank into glorious soaring flight. "D'you think I could do it?" asked Daggie Dogfoot.
>
> The bright-eyed duck looked thoughtfully at this strange creature before her. She looked at his big head and his hard thin little body and his skinny backside. ...The idea of a modest lecture on the qualities necessary for flight occurred to her, but she dismissed it immediately in the face of the determination that shone on the piglet's features.
>
> "I think you're going to try," she said. And looking at the deep pool...she added, "It's not a bad place to try, either. I assume you can swim?"

Daggie looked puzzled.

"Pigs can't swim," he said. "I'd have thought you'd know that. I'm not talking about swimming. I'm talking about flying."

The duck agrees to help Daggie, and as they part she asks her new friend what his name is.

"Daggie Dogfoot," said the piglet.

"Right,"said the duck.

...What's your name? [asked] Daggie.

"Felicity," said the duck.

..."What's it mean?"

"Happiness," said the duck and paddled away.

..."Happiness," thought Daggie...Life seems to be full of it...

The next morning Daggie and Felicity meet for the take off.

...the first rays of the rising sun came over the eastern bank of Resthaven and shone on the rough bark of the oak tree and on the smooth, closed, white-lashed eyelids of Mrs. Barlylove. She opened her eyes, stretched, heaved herself to her feet, and looked around for her beloved boy. She had hardly focused on him, high above her on the slope, when, to her absolute horror, she saw him begin to run downhill at great speed, faster, faster, faster, till at last he leaped out over the high bank of the stream and disappeared from her sight.

Felicity has positioned herself close under the Resthaven bank of the brook, directly underneath the take-off point. She knew that the impetus of his downhill run would take Daggie well out into the middle of the pool, and, head cocked upward, she waited, ready to go instantly to his aid.

...high above the waiting duck, a small spotted shape shot out from the top of the bank and seemed for a frozen fraction of time to hang suspended against the clear blue sky. Legs working frantically, ears streaming behind his head, ridiculous tail whipping around and around like an eggbeater, Daggie Dogfoot enjoyed a split second of level flight. Then his heavy head came down to point him at the pool, a squeal of fright burst from him as the dark water rushed up to greet him, and, "Eeeeeeeek—kersplosh--glug!"—he was gone from view.

When he rose to the surface, he was facing the opposite bank and could not see the reassuring figure of the Muscovy duck, who by now had swum close to him. He could see

nothing but what seemed an ocean of water, of which he had already swallowed a lot, and on top of the newfound knowledge that pigs couldn't fly came the awful realization that they couldn't swim either.

"Heeelp!" he squealed.... and down he went again.

As soon as he surfaced for the second time he heard two voices. One was his mother's, shouting desperately from the shallows where she stood belly-deep after a thundering gallop from the oak tree.

...The other was a quiet voice which spoke in his ear.

"Keep still," said the quiet voice. "Don't struggle. Don't talk. Keep your mouth tight shut. Breathe through your snout. Run after me. Just run as though you were on dry land," and Felicity set off for the far bank, which was by now the nearer of the two. She wagged her tail encouragingly and glanced back over her shoulder at the piglet.

Because of the confidence in the duck's voice, because even in the midst of his panic he still had spirit and courage, and because there was nothing else to do, Daggie obeyed. He clenched his teeth, tipped up his head so that his nostrils pointed skyward like the twin guns of a surfaced submarine, kicked with his hind legs and paddled like mad with his doggy feet....

To his amazement, he began to move forward through the water after the duck, at first slowly, then faster as he gained momentum and confidence, and finally so fast that, before they reached the far bank, he was even with her and they touched bottom together in a little reedy inlet.

They looked at each other and their eyes shone, Felicity's with amusement and pleasure, Daggie's with relief and triumph as the realization swept over him.

"Pigs can't fly," said Daggie. Felicity shook her head.

"But there's one pig," said Daggie quietly, "that can" said Daggie more loudly, "SWIM" shouted Daggie Dogfoot at the top of his squeaky voice, and off he went, <u>all by himself</u>, toward his mother on the Resthaven bank.

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Section Two
Constructing Classrooms That Celebrate the Learner

Integrating the Curriculum For Better Learning and Teaching

ABSTRACT

This article describes a framework for a integrated Whole Language curriculum which is currently being developed in a third grade classroom with limited English proficient students. This curriculum has four basic elements: free reading, teacher reading, free writing, and thematic units.

by Stephen B. Kucer,
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With the recent adoption of the new California English Language Arts Framework (1987), teachers and administrators throughout the state have begun to seek ways in which to integrate the literacy curriculum. While the concept of integration is not new—the idea has been around throughout much of this century—the fact that the Framework mandates such a curriculum has given the concept a renewed status.

Unfortunately, there is a gap between what the Framework advocates and what is currently happening in many of our schools. At the present time the elementary curriculum is at best fragmented and at worst incoherent. Both teachers and students jump from subject to subject and from skill to skill as they progress through the school day. Contributing to this problem is the fact that there exists little research which can inform teachers and administrators as they begin the task of putting together the pieces of the elementary curriculum. Therefore, while school personnel are being told to integrate their literacy programs, they find few resources which demonstrate how this integration is to be accomplished.

Having been confronted with this conflict between reality and the ideal as I work in the schools, a classroom teacher—Cecilia Silva—and I embarked on a journey to discover just how the literacy curriculum might be integrated. Together, we have been

developing, implementing, and evaluating a whole language thematic curriculum within a third grade classroom with limited English proficient students. While our findings at this time are tentative—our journey will not end until June—we have discovered a number of instructional principles which appear to be crucial to the effective use of themes within the elementary setting.

What follows is a narration of the journey which Cecilia and I have had in our third grade classroom. While most narrations contain a beginning, middle, and an end, this story focuses on the four basic elements around which our curriculum has been organized. I begin with an overview of our curriculum, briefly discuss such issues as scheduling and classroom organization, and then discuss in greater depth the curricular elements.

A Framework For A Whole Language Integrated Literacy Curriculum

The curriculum which Cecilia and I have found to be the most effective for both teaching and learning contains four basic elements: free reading, teacher reading, free writing, and thematic units. Initially, our goal was to have the students experience all four elements on a daily basis. However, time constraints made this impossible. Reading/language arts instruction in our school is taught between 8:30 and 10:45, with a fifteen minute recess from 9:45 - 10:00, and the children change teachers for this part of the curriculum. In addition, on Mondays the children spend much of their time after recess in the school library. Given these constraints, we have found the schedule shown in Table 1 to be the most workable.

At first we alternated teacher reading/free reading with free writing on a daily basis. However, we soon discovered that when given sustained contact with these tasks, the children were more apt to continue reading or writing the same text over longer periods of time. Therefore, we modified the schedule so that each activity was done on two consecutive days. The theme, because it was the foundation of the curriculum, was experienced by the children on a daily basis.

	Monday	Tuesday	Wednesday	Thursday	Friday
8:30 9:45	themes	themes	themes	themes	themes
9:45 10:00	recess	recess	recess	recess	recess
10:00 10:40	library	free writing	free writing	teacher reading	teacher reading
				free reading	free reading

Table 1. Scedule for a whole language integrated literacy curriculum.

Free Reading and Sharing

Currently, there is a great deal of discussion concerning adult illiteracy. I suspect, however, that there are probably more adults who can read but won't than there are adults who cannot read but have the desire to do so. Because of this suspicion, Cecilia and I felt that it was just as important to instill in the children a love for reading as it was to teach them how to read. Therefore, on a regular basis the children are given the opportunity to select their own materials to read for pleasure. Throughout the room we have plastic dishpans filled with books on various topics. Some dishpans contain materials related to past or present themes, some contain predictable books, and some contain "how to" books which describe such things as magic tricks, planting gardens, writing secret codes, making paper airplanes, etc. Other dishpans hold comics, magazines, mysteries, and any other reading materials which we have been able to locate.

Because we want the children to enjoy reading, there are no book reports, projects, conferences, etc. about what is read during this time. We only ask that the children keep a log. In the log the children record the title and author of what was read, indicate the amount read, and note how they liked the material. In addition, at the end of each free reading period the children are given the

opportunity to share with the rest of the class those materials which they have found particularly appealing.

Teacher Reading and Responding

A second way in which we have attempted to develop a love for books in the children is through reading to them on a regular basis. This activity exposes children to language and ideas which they may as yet not be able to read for themselves. In addition, through teacher reading we have been able to demonstrate and engage the children in certain reading strategies. For example, when reading we stop and ask the children to predict what will come next and to support their prediction. As we continue to read, we have the children evaluate their predictions. Or, throughout the text we stop and ask the children to respond or to "say something" about what has been read.

Because we want to link as many class activities to the theme as possible, teacher reading usually involves a text which is theme related. Initially, we had some concerns about being able to locate high quality books which were also related to our units of study. For the most part, this has not been a problem and the children seem to appreciate the linkage between what they read in the theme and what we read to them.

Free Writing, Conferencing, and Publishing

Free writing is the third element within our curriculum. Twice a week the children write about topics which they themselves select. Similar to free reading, students record the title of all pieces produced and are given the opportunity to informally share what they have written on a regular basis.

Approximately every six weeks we engage the students in formal conferencing, revising, and publishing. We ask the students to look through their writing folders in which all past work is contained and to select the piece which they would most like to have published. Once these pieces are selected, students are engaged in two types of conferences. The first conference is

essentially a response conference. Though this conference may take various forms, most typically five or six students are brought together as a group and each student reads his or her story aloud. The other students in the group then discuss the piece by first focusing on what they liked best and then explaining to the author what might be done to improve the piece. Based on this feedback, the students revise their texts for meaning.

The second conference focuses on editing. In this conference, students are asked to do two things with their revised pieces of writing: 1) underline all words which they think are misspelled and 2) circle all places where they are unsure about the conventions—punctuation, capitalization, paragraphing etc. Students generate several alternate spellings for each underlined word and then insert the alternate which looks the most correct. For the places marked for punctuation, Cecilia talks with the students about their use, or lack of, conventions. Following this conference, Cecilia corrects all remaining misspellings and conventions and returns the pieces to the students for final writing, binding, and sharing.

Thematic Units

Because a major goal of ours is to avoid fragmentation and segmentation, a substantial part of the literacy curriculum centers on various themes. These themes are built around the characteristics listed in Table 2. Because of space limitations, as well as the fact that many are self-explanatory, I will not address all of the characteristics listed. Instead, I will highlight those which may be less familiar to classroom teachers.

Throughout the year, we and the children have selected a number of topics to study and these topics serve to focus our gathering of materials and generating of instructional activities. We began the school with a theme which we called, "Getting to Know About You and Me." This theme was selected because Cecilia and I wanted to build a community of learners in the classroom. We wanted the children to know and understand one another and to respect the similarities and differences which

Thematic Units

1. Materials and activities focus on a particular topic and set of significant and interrelated concepts or ideas.
2. Materials and activities represent a variety of fields of study -- science, literature and the social science -- and a variety of resources -- books, magazines, newspapers, film strips, records, movies, etc.
3. Students generate meanings through a variety of communication systems -- language, art, music, dance, and mathematics -- which enhance as well as demonstate their understanding of concepts within the theme.
4. There is an overall conceptual coherence to the unit. Lessons build upon and extend one another and encourage students to integrate meanings across the curriculum.
5. The focus of the curriculum is on developing and using basic reading and writing process to learn about the concepts in the theme.
6. There are various types of "groupings" in the curriculum; activities are social as well as individual in nature. Students are given opportunities to construct meaning in collaborative situations.
7. The unit builds upon and extends the interests of the students; there is a continuity of experience. Activities bring the home into the classroom in the home.
8. The unit provides students with the opportunities for independent learning, problem solving, risk taking and choice.

Table 2. Characteristics of a whole language thematic unit.

existed among them. The second theme, "Getting to Know About Amphibians and Reptiles," was selected by the children and is currently under study. While the school year is not yet over, we anticipate the teaching of two more units: "Getting to Know About Plants and Seeds" and "Getting to Know About Things Which Frighten Us."

Though it is difficult to generalize across the grades, our experience has shown that themes tend to last longer than anticipated. Originally, we had planned "Getting to Know About

Amphibians and Reptiles" as a four week unit. Currently, we are in our sixth week and most likely will spend two more weeks on the theme. We must admit to some boredom with such an extensive study of amphibians and reptiles; however, the children continue to show enthusiasm and interest and are not yet ready to move on to a new topic.

While the use of topics as an organizing framework for the literacy curriculum is currently being advocated by a number of curriculum theorists, we found the need for an even tighter structure. We found that our themes needed to move beyond the simple identification of topics for study to the identification of major concepts or ideas within the theme. We wanted the children to see the overarching connection between all of the materials and activities which were part of the curriculum, not just in terms of their common topic, but also in terms of the major concepts which they addressed. Therefore, when we selected our first theme, we were confronted with the problem of deciding what major ideas we wanted the children to encounter.

Much to our surprise, not only were the concepts fairly easy to identify, but their identification allowed us to construct a curriculum which had greater coherence than would have been possible if we had only relied on the topic. Contrary to what might be thought, material location is usually not the problem when themes are used in the classroom. Rather, the problem is deciding which of the available materials should be selected. If only the topic is used to screen materials, the teacher is still confronted with the task of deciding how to group the materials for effective instruction. The use of concepts allowed us to sift through the materials and to select only those which focused on the key ideas to be addressed. Additionally, the concepts helped us to generate activities which were conceptually rather than only topically linked.

The identification of concepts usually involved a number of steps. First, after selecting the topic, Cecilia and I would brainstorm possible concepts which we felt were related to the theme. This was done informally and served to stimulate our thinking about the

topic. Next, we gathered and examined reading materials, songs, filmstrips, and activities which were linked to the theme in some manner and which were appropriate for our students. As we did this, we constantly tried to match the materials to the concepts. In the process of doing so, concepts were frequently modified, rejected, or added and the need for new or different materials was discovered.

Because we also wanted to avoid the study of themes from turning into traditional subject matter units, with a focus on the learning of a countless number of facts, we limited the number of concepts in our themes to three to five. This enabled us to focus only on those ideas of significance and guaranteed that the children would have more than one experience with each of the concepts selected. In our first theme, "Getting to Know About You and Me," we structured the curriculum around the following concepts: 1) people are both similar and different, 2) differences are to be respected and celebrated, and 3) cooperation involves both acceptance of self and acceptance of others. As summarized in Table 3, for the topic of the theme were linked three concepts and accompanying each concept were various materials upon which instructional activities were generated.

As materials were gathered, we attempted to view the topic and concepts from a number of different perspectives. We wanted themes which crossed such traditional subject areas as science or social science. We also wanted to move beyond the use of only literary texts which usually are written in narrative form. In each theme, it was our desire that the children encounter the topic from various subject area viewpoints and through various discourse modes—narrative, expository, poetic, dramatic, etc. In addition, we were concerned that our themes include various resource materials. While trade books were a large part of each theme, material from magazines, newspapers, filmstrips, records, and movies were incorporated when possible.

We had several reasons for including such a wide range and variety of materials in each theme. First, knowledge of various

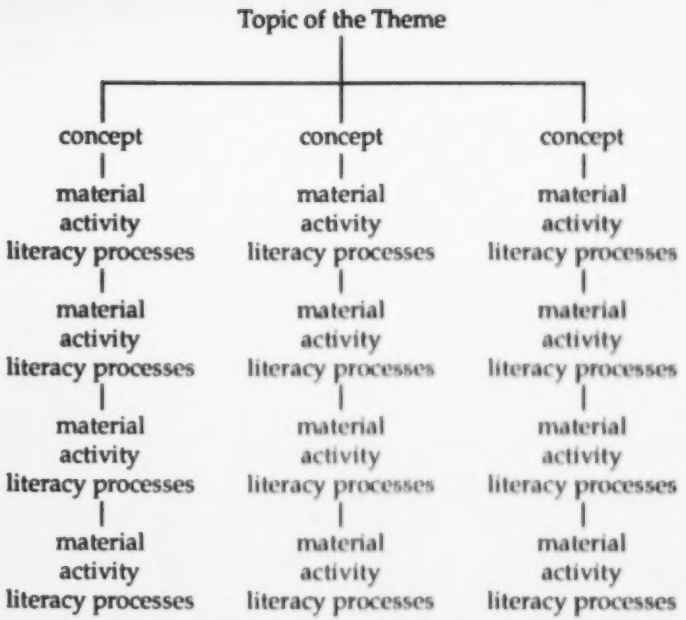

Table 3. The relationship among concepts, materials, activities and literacy processes.

topics is not segmented or compartmentalized within our brains; we don't have sections for literature, social science, and science. Nor do we store information learned from books in one part, information from movies in another part, and information from records in still another part. While such segmentation of subject fields may appear natural and even logical, this represents a school view of knowledge and not the view of our brain. Instead, cognitive psychologists tell us that we store and integrate information based on conceptual relatedness. What we currently know about amphibians and reptiles is represented in an intricate mental structure called a schema. Our schema for amphibians and reptiles reflects all of our encounters with this topic, regardless of whether the encounters were through stories, science materials, or through first hand experiences with frogs and turtles.

A second reason we used various materials is that we wanted the children to learn to read and write in a wide range of discourse modes. It is frequently the case that in the early elementary grades, students encounter written language which is almost exclusively story or narrative in form. They learn about characters and settings and problems and solutions. This knowledge, however, does not always transfer to the reading and writing of expository texts which are structured somewhat differently. We wanted our students to expand their literacy abilities to texts which were compare/contrast, cause/effect, and informative in nature.

All of this is not to say that certain themes will not naturally draw more from certain subject fields than others or that certain discourse modes will not predominate. Our theme on "Getting to Know About You and Me" included a large number of literary narrative texts while our theme on "Amphibians and Reptiles" is currently involving the children in numerous expository texts representing the field of science. Attempts on our part to force certain materials into a theme just because they represented another subject field or discourse structure were usually unsuccessful. The children failed to see the thematic connection and what they learned from the material was rarely remembered. The point here is that themes work best when we avoid defining them by subject field or discourse structure and instead seek to engage the students in materials which are linked by topic and concept.

Because our curriculum had what might be called a double agenda—it promoted concept as well as literacy development—we considered the fact that humans both learn as well as express their thoughts and feelings about concepts through more than language. Artists, musicians, and dancers all contribute their ideas to the world by using various communication systems. Therefore, just as we wanted our students to encounter the theme through a variety of subject areas and discourse modes, we also wanted them to encounter the theme through various communication systems.

In many ways, the attempt to integrate such systems as art and music into the themes has been one of our greatest challenges. This

is because our goal is more than to simply have students represent or retell what they already know through the use of art or music. Rather, we want the students to increase their conceptual knowledge through their engagements with various communication systems.

An example of what we are trying to do with alternate communication systems is best illustrated by a lesson from the theme on "Getting to Know About You and Me." We first had the children read the book, William's Doll (1972). The story centers around a young boy who wants a doll and the ostracism which he encounters from siblings and friends because of this desire. After the book was read, we discussed with the children how William might have felt when the children taunted him. In our discussion, we also had the children share similar events which they had experienced.

We then happened upon the record, Free To Be You and Me (Thomas, 1983), and discovered that it contained the song, "William's Doll," based on the book the children had read. A repeating refrain in the song is a taunt which the children chant at William. We played the song for the children, had them learn it, and then once again asked them how they thought William might have felt. Because of the added meaning which the music had provided, the children were better able to connect with William's feelings. In addition, we also were able to have the children compare and contrast the meanings in the book with those found in the song.

Because we are not using a basal reader to organize our curriculum, we are constantly being confronted with the task of deciding how to order the materials and activities which the students are to experience within the theme. In contrast to the traditional literacy curriculum, which sequences lessons in terms of skill introduction, practice, and mastery, we have structured our curriculum around the development of concepts. Our first step is to simply group all materials according to the concept which they address. While some material will focus on several, we usually select the concept which is most prominent. Then, for each major piece of material within

Activity Webbing

Theme Topics: _____ Grade Level: _____
Reading Material: _____
Concept(s): _____
_____
_____
_____

Into	Through	Beyond

Table 4. Activity Webbing

each concept group, we brainstorm "into", "through", and "beyond" activities (See Table 4).

"Into" activities are those lessons which help students to generate or focus on information which is relevant to the material to be encountered. "Into" lessons may involve reading related material, writing about the topic, talking about the concept to be encountered, etc. Before reading William's Doll, we viewed and discussed a filmstrip which addressed the need to accept ourselves and others as we and they are.

"Through" activities are usually process-oriented lessons which help the students to more effectively read or write the text at hand. When the children read William's Doll, they were asked to focus on the following responses which would be discussed in small book groups: 1) What did you learn from reading this story? What did the author teach you in this story? 2) What did you like the best or what were your favorite parts in the story? Why did you like these parts? 3) What did you dislike the most about the story?

Why did you dislike it? 4) What would you have changed if you had written the story? What could the author have changed to have made the story even better? 5) Were there things which you did not understand or words which you did not know in the story? How can we figure these things out?

"Beyond" activities encourage the students to extend, apply, or integrate the information which was learned from having read the material. Oftentimes, the "beyond" activity for one piece of material also served as the "into" activity for the next piece of material which the students were to encounter. The song about William's Doll served as the "beyond" activity for William's Doll as well as the "into" activity for the next text to be read, Emily Umily (Corrigan, 1984). Emily is a child who, like William, is different. In her case, what makes Emily different is the fact that she says "um" constantly as she talks.

As can be seen from the book response questions, as well as the writing conferences which we also do within the themes, our curriculum focuses on reading and writing processes rather than skills. During the last twenty years, research has discovered many of the basic cognitive strategies which are employed when individuals interact with print. (See Table 5.) Helping the children develop these processes is the other half of our double agenda curriculum. Therefore, as illustrated in Table 3, theme activities which involve reading or writing also involve the development of literacy abilities. These processes, however, are never taught in isolation; rather, children are engaged in functional, meaning-based literacy experiences which call for the processes to be used.

For example, in our themes we have helped the children discover various ways in which unknown concepts or words in a text can be handled. Traditionally, most teachers tell children to apply various word attack skills. While a word attack strategy is certainly one option, through reading real books and discussing unknowns and how to handle them, the children have discovered these additional ways: 1) reread the sentence or paragraph before the unknown, 2) read the rest of the sentence, paragraph, or story and

Reading Processes	Writing Processes
1a. Generates and organizes major ideas or concepts.	1b. Generates and organizes major ideas or concepts.
2a. Develops and supports major ideas or concepts with details and particulars.	2b. Expands, extends or elaborates on major ideas or concepts.
3a. Integrates meaning into a logical and coherent whole.	3b. Integrates meaning into a coherent and logical whole.
4a. Uses a variety of linguistic cues – textual, semantic, syntactic, graphophonic.	4b. Uses a variety of linguistic cues – textual, semantic, syntactic, graphophonic.
5a. Uses a variety of text aids – pictures, charts, graphs, subheadings, etc.	5b. Uses a variety of text aids – pictures, charts, graphs, subheadings, etc.
6a. Uses relevant background knowledge.	6b. Uses relevant background knowledge.
7a. Makes meaningful predictions based on what has been previously read.	7b. Makes meaningful predictions based on what has been previously written.
8a. Revises – rereads, reads on or rethinks – when meaning is lost or when purposes/intentions are not met.	8b. Revises when meaning is lost or when the needs of the audience are not met.
9a. Generates inferences to goes beyond the information given.	9b. Uses writing to explore ideas and to discover new meanings.
10a. Reflects on and responds to what is being read.	10b. Reflects on and responds to what is being written.
11a. Varies the manner in which texts are read based on different purposes, intentions and audiences.	11b. Varies the manner in which texts are written based on different purposes, intentions and audiences.
12a. Takes risks.	12b. Takes risks.
13a. Sentences are meaningful as read.	13b. Sentences are meaningful as written.
	14b. Revises conventions – spelling, punctuation, capitalization, penmenship, etc. – after meaning and purposes/intentions are met.

Table 5. Basic reading and writing processes.

then come back to the unknown, 3) look at the pictures, 4) put something in that makes sense, 5) talk about it with a friend, and 6) skip it.

Finally, as Cecilia and I develop activities for the children, we have attempted to engage the students in various types of collaborative groups. While individual and whole class activities are part of our curriculum, we have found that one of the most effective ways to encourage social interaction and learning is through small group work. In collaborative situations, the children are able to accomplish tasks which they would be incapable of doing independently.

Obviously, the writing conferences and book response groups which I have discussed are two examples of collaborative learning. Paired reading is a third example and one which has proved to be particularly effective. Throughout each theme, children are given a variety of books to read and with many of these books they engage in response activities. Initially, we had the children read these books independently and then come together to share their responses. In order to promote more effective reading, we decided to pair the students for the readings, usually matching a more capable child with one who is less able. As they work in pairs, the children have only a single copy of the book and are instructed that they are to read together. Each child is responsible for helping the partner to apply the strategies discussed earlier when there are difficulties understanding what is being read.

Summary

For those of us with an interest in integrated teaching, the English Language Arts Framework provides the support for doing so. The Framework does not, however, inform teachers and administrators how such integration is to be accomplished. In many respects, the state of California is swimming against the national "back to the basics" current. This is to be applauded. However, it is now the responsibility of those who support integrated teaching to begin to demonstrate how such curricula can be developed and implemented. Hopefully, the journey which Cecilia and I have begun has contributed to this effort.

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Corrigan, K. (1984). Emily Umily. Toronto, Canada: Annick.

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Non- and Limited-English Speakers in Every Classroom: How Can We Help Them?

ABSTRACT

With more and more immigrant and non-English speaking children in California classrooms, teachers often feel unprepared and unsure of how to help them. By building on what teachers already know about first language acquisition, they can apply their knowledge to second language learning. Specific attitudes and behaviors which are critical for language development are discussed followed by classroom strategies, sample lesson plans, and an annotated bibliography.

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The Challenges and Opportunities

"I just sat in my classes and didn't understand anything.... My teachers never called on me or talked to me. I think they either forgot I was there or else wish I wasn't." Immigrant girl from Mexico (Olsen, 1988, p. 62).

Teachers in classrooms with limited- and non-English speaking children may find it difficult to embrace phrases such as "celebrate the learner" and "value diversity" when they are faced with more and more students who cannot speak English well enough to fit into their classes. As immigrant children continue to flow into our schools at a much faster pace than we can provide special classes for, non- or limited-English proficient (NEP/LEP) students are often placed in situations where teachers feel unprepared to teach them and frustrated because they are already overloaded with too many students and too much to do.

There is no question that the influx of NEP/LEP students is a cause of concern. The demographics show rapid change. According to a 1988 research report, over 20% of the state's population and

an estimated 16% of the public school population are immigrants. (Olsen, 1988). The report shows that the number of LEP students increased 250% in the last decade and is expected to increase 5-7% each year over the next ten years.

No wonder the school districts feel overwhelmed. With only two out of five identified LEP students in bilingual programs (Olsen, 1988), many students are left "to sink or swim." Some swim, but the majority have a great deal of trouble adjusting to and learning in our educational system. Since immigrants come from a variety of cultures and backgrounds—some educated, some not; some with English language skills, others illiterate even in their own language; some rich, most poor; some growing up in privileged environments, others growing up in refugee camps—our schools cannot plan educational programs for immigrants as though they all had the same needs.

The challenge is obvious. We are convinced, however, that good teachers are more prepared than they think and that with a positive attitude, some encouragement, and a little extra effort, they will be able not only to get the NEP/LEP students involved in their own learning, but also to see them as assets who can help their classmates develop more global awareness and tolerance of differences.

The situation provides opportunities for everyone in the schools. New Americans usually bring excitement and energy for learning and a tremendous desire to succeed in their new country. As educators, we need to foster these traits and capitalize on them.

Understanding that the newcomers will not share a common core of cultural experience or values is a beginning. It is most important, it seems to us, that we enlist the aid of all the students to include these LEP students in the classroom. Group activities provide an opportunity for us to educate students that there are differences between cultures; that we think, speak, and behave the way we do because we were raised in a particular culture; that it is important to learn about and from people who were born in other parts of the world; and that learning a new language and adjusting

to a new culture requires time and patience. Students engaged in cooperative endeavors with newcomers are more likely to become their friends instead of their tormentors.

"The basic question is not how we can teach these students, but whether we really want to" (Olsen, 1988, p. 40). Where do we start? We start with a knowledge of language acquisition, not of language teaching. We recognize essential attitudes which foster acceptance. We behave in ways that mirror this acceptance.

First and Second Language Acquisition: What We Already Know

Most of us who have not been trained in language education or in language acquisition feel we know next to nothing about it. In fact, anyone who has been around small children has not only been instrumental in their language development, but has also been intuitively using appropriate language learning techniques. Even though we may not be able to recite the stages children go through nor use linguistic terms to demonstrate our understanding of our children's progress, still we have no worries about ourselves and our children's ability to learn language. This feeling that the children can and will learn and that we are able to help them in this natural process can be carried into the classroom.

Specifically, what is it we know about language and learning? First, barring major handicapping circumstances, all children learn their first language. Second, they learn their first language in an informal environment among caring, yet "untrained" teachers—parents, families, and friends. The barrage of language that surrounds young children consists of not only the special language which is directed to them, but also conversations, questions, directions, television shows, radios, and music. It is a rich environment of sights and sounds, sounds which are not "taught" to them. Third, children's language changes and evolves; the grunts and gurgles heard at age one become acceptable sentences by age three. Interestingly, these phases children go through are not imitations of the speech around them. No one says the exact sentences that

children do. Each and every child reinvents the language he hears. Language learning is a very active process on the part of the child. He is sorting out and making sense of what he hears around him.

Underlying this knowledge about language learning are the unconscious ways we help with the process. The language children hear is contextualized, that is, it is relevant to their world. Children are praised and rewarded when they make attempts at language. Parents do not correct grammar. They may repeat for clarification, they may elaborate, they may be stumped, they may show amusement at the "quaint" sayings their children come up with. All of these shared experiences encourage language development. In sum, the child is assumed by all to be able to learn, is given time to do that learning, and is encouraged in that learning.

By the time most children come to school they have been using language for a number of years to express their wants, feelings, intentions, and needs. They have at their disposal a language system which has adequately served them. They naturally learn not only the words and grammar of a language, but also its functions. In school, if most of the words the teacher uses are familiar, then the child merely begins to add more expressions to his rapidly expanding vocabulary. But what if the language of the school is different? What is to happen to the child then?

You, the teacher, are the key. Your attitude is more important than any methods, any materials, any programs which you have. Since you know that any child coming to your class is quite capable of learning language, you are not under pressure to teach English per se. Recognizing how intimately our self-concept is tied up with our language is more critical. Children often need to use their own language while they are learning ours. We know that all learning has peaks, plateaus, and set-backs and we allow this in language learning too.

Teacher Attitudes and Behaviors

Armed with this knowledge, what are some specific attitudes and behaviors which foster language learning within the regular

classroom program? First, there is trust. The environment of the classroom must include a low-anxiety, success-oriented climate where everyone (including the teacher) feels free to express himself, to experiment, and to explore.

Secondly, adults need to use language that is meaningful to the children. The goal of language is to communicate. As a teacher, focus on the message of what you are saying and not on each individual word. In the beginning, the context of what you are saying will be more meaningful than individual words. The intonation, rhythm, gesturing, and tone of the language used in social situations help children learn how and when to respond. It is critical to speak naturally, use simple sentences, talk about the here and now, and refer to the children's interests and environment.

Thirdly, there are various stages which everyone goes through to learn a language. The first stage is called the "silent period." This period is of varying lengths depending on the individual child. As a teacher you must allow the child to speak when he is ready. Do not over-emphasize correct pronunciation or grammar when the child begins to speak. Respond to his message and model back correct speech as you would with anyone. If the child has not yet begun to speak or is only beginning, follow a simple questioning sequence like the following to determine his level of understanding:

1. Questions which require a yes/no or a non-verbal response:

   Is this your pencil?
   Give me the circle.
   Point to California on the map.

2. Questions which require a one word response.

   Is this red or green?
   Do you want to do math or science?
   Is this California or Oregon?

3. Wh- questions. (short phrase response or non-verbal)

   Where is your book? (in my desk, on the floor, etc)
   When do you come to school?

How did the 49ers come to California? (student could choose appropriate picture from among several possibilities)

4. Open ended questions.

What did you think about...?

Because there are many similarities between learning a first and learning a second language, you can relax remembering what you know about the first. This includes knowing that for learning to take place at all, it must be meaningful, that the child actively constructs the elements of the language and does not merely imitate that which he hears, and that there is a silent period during which a lot of learning occurs. Speech emerges when the child is ready and does so for functional reasons such as requesting, getting and providing information, expressing wants and feelings.

There are also some differences between first and second language learning of which to take note. One is that, by definition, learning a second language implies there is already a first. The child has already learned what language is about, what it is used for, and how to use it. He is now learning new elements for a process he already knows. Second is the factor of age. There is a qualitative and quantitative difference between someone one year old and someone five or older. So, although the actual language learning stages are the same, their onset and duration will vary.

Classroom strategies

The following is a list of common classroom strategies which are not only highly appropriate for facilitating language development, but which are used in the normal course of teaching. With little modification on your part, you can pursue your normal program and include your ESL students.

1. Use real objects, pictures, gestures

Include realism in every lesson: fossils and rocks in science; maps and globes, miniature buildings, clothing, artifacts in social studies; blocks, beans, abacus in

math; picture books, magazines, catalogues for any subject.

Use the blackboard or demonstrate whenever you present new concepts, instructions.

2. Provide a variety of multi-sensory language experiences:

Drama (role-playing, Reader's Theater, dialogues, simulations)

Games (20 questions, Simon Says, Password, Win,Lose, or Draw, Pictionary)

Story-telling (re-telling of stories read, films watched, activities experienced; retell stories to parent helpers, cross-age tutors, students in class)

Listening activities (tapes of books, records, songs, dictation; make own tapes, use literate parents or high school students to make tapes of books in students' own languages; if commercial books are not available, have students write books in own language. Then reader can read student's book).

Language experience stories

3. Use peer tutors

Use other students to bring in objects, pictures relating to topics being studied.

Have other students read and write with non-native English students.

Consider different grouping options: cooperative groups, pairs, cross-age groups, and heterogeneous groups based on interest in topic being studied.

The following are two examples of actual lessons, one formal, one informal, which incorporate language learning strategies into regular classroom lessons.

I. Reading

a. You read aloud to your students every day. Bring "props" to demonstrate items in the story. Give students props to hold up when the item is mentioned in the story. This can get some of your "wiggly" students involved while helping ESL learners.

b. Read the story again during the same week. Use the same "props" or props students have made or brought.

c. Print the words on cards and attach to the props.
d. Give the cards to students and ask them to attach to the props.
e. Involve your entire class, not just a few.

II. Building a picture file

a. Bring in catalogues, magazines, posters, etc.
b. Before beginning a new unit, tell students what they will be studying.
c. During "free" time, tell students one of their activities is to cut out pictures which relate to the subject to be studied, for example, dinosaurs, water animals, survival.
d. Use pictures as props for stories (both those you read and those they write); as means of helping students classify and sort; as illustrations of items you are talking about.

Annotated Bibliography

The following are suggested resources which we found to be very helpful for teachers who have not been trained in ESL or bilingual education. It is a good place to start.

Bisagna, J. (1978). Materials Development and Lesson Planning for Elementary School ESL Instruction. ERIC ED166946.

This paper is divided into six areas: lesson planning; classroom routines; independent activities; games, poems, rhymes and songs; and creating and adapting materials. All the areas discussed are accompanied by sample exercises, dialogues, games, songs, and other activities. The suggestions emphasize the development of communicative competence by the use of functional language in meaningful settings.

Chamberlain, P. et al. (1980). "ESL Starter Kit." Instructor 90:3, pp 100-1,106,108,110.

Intended as a crash course for teachers of non-English-speaking children, this article provides suggestions for choosing instructional materials, activities that will ease the children into English, and ideas for dealing with the emotional needs of the non-English-speaking child.

Gonzales, P. C. (1981). "How to Begin Language Instruction for Non-English Speaking Students." Language Arts, 58:2. p. 175-80.

Practical suggestions for elementary school teachers working with new-arrived no-English speakers. Suggestions focus on initial survival skills and peer teaching models for promoting language development. Guidelines for establishing a wholesome language learning environment are discussed.

Henry, E. H. (1985). The Non-English Speaking Student in the Elementary Classroom- A Beginning. ERIC ED 273087.

This guide for elementary teachers who are not trained in

ESL techniques. It includes sections on: research in first and second language acquisition; ESL principles and techniques with examples and suggestions for classroom use; classroom environment; classroom management; teaching strategies; low-stress activities for science and social studies, mathematics, and penmanship; and sources of help beyond the classroom.

Johns, K. (1988). How Children Learn a Second Language, Bloomington, Ind: PDK Educational Foundation.

Intended for regular classroom teachers, not the ESL specialist, this booklet includes chapters on Why we need to know about Second Language Acquisition; Language acquisition vs Language learning; Second language acquisition; the role of the teacher in second language acquisition and working with parents and other caretakers. Available for 90¢ from Phi Delta Kappa, Eighth and Union, Box 789, Bloomington, IN 47402

Olsen, L. (1988). Crossing the Schoolhouse Border, Immigrant Students and the California Public Schools. A California Tomorrow Policy Research Report.

Stemming from interviews of immigrant students, their parents, and school experts, this report documents experiences of newcomer children, some programs educating them successfully, and recommendations for addressing their needs at every level. Available from California Tomorrow, Fort Mason Center, Bldg. B., San Francisco, CA 92123.

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Creating Stories About Science Through Art, Literature, and Drama

ABSTRACT

This article describes how art, literature, and drama are used to develop narrative interpretations of scientific concepts. Actual classroom experiences show how the creation of stories provides a basis for students to understand content which has previously been incomprehensible to them.

by Linda Prentice, San Bernardino City Schools and Patricia Tefft Cousin, California State University, San Bernardino

Stories are part of our everyday lives. We organize our world and relate to others through the use of story (Bruner, 1987, 1988; Smith, 1988). Yet, more often than not, when we enter our classrooms, we dig out the workbooks, fill in the blanks, and circle the answers. The blending of story telling and story writing over the day and across the curriculum is missing. We forget that our students need to make connections through the telling of stories as they merge their past experiences with new information they receive; we forget that we must allow the self-expression and interpretation which leads to understanding.

A child's tale can be told in various ways. Children can relate a story in the ancient, oral tradition, linking themselves for the moment with other story tellers of long ago. They can draw, like the cave painters of pre-history, to convey the meaningful things in their lives. They can write, they can sing, they can act. And they can tell their stories through content area subjects such as science. Storytelling covers all manner of subjects if only we allow it. "This view takes as its central premise that "world making" is the

principal function of mind, whether in the sciences or in the arts" (Bruner, 1987, p.11).

Yet, when teaching subjects that include difficult concepts like science, we find ourselves overwhelmed with detail irrelevant to students' lives. The data is complex and we present it to our students in a traditional manner, asking them to memorize information in order to answer questions and take tests. They retain facts just long enough to pass the exam yet never really grasp the near magic inherent in science. But there is a way to provide opportunities for integration of scientific notions, and that avenue is through story expression.

We need to join with students in constructing and understanding abstract concepts. We must move to an interactive level of learning where we help students integrate their prior knowledge and background experiences with the topic of study so that new and personal stories emerge. Learning occurs when the learner has a vested interest in the course of study, and not before. Success can be measured, not by a fill-in-the-blank quiz but, rather, by stories students tell about antelope and bacteria and cells, about the living and non-living, about galaxies and oceans.

In this article we will share with you how we have used art, literature, and drama as the vehicles through which scientific concepts are first interpreted in the classroom. These interpretations are then woven into oral and written language activities. Such experiences support students in their construction of stories surrounding a particular scientific notion. These interpretive moments provide students with a way to more fully grasp and enjoy ideas in science; they offer pupils a way to transform impersonal data into an understanding of the world they live in. The following stories demonstrate how the links are made between cold facts and meaningful points of interest in the students' world.

Story of the Desert

In our work to move toward holistic experiences in the content areas, we have begun to use literature which illustrates scientific

concepts. A favorite is Diane Siebert's exquisitely written and illustrated work, Mojave. This book contains 15 dramatic watercolor paintings by illustrator Wendell Minor which are accompanied by Siebert's lyrical prose. The book begins:

> I am the desert
>
> I am free
>
> Come walk the sweeping face of me
>
> Through canyon eyes of sandstone red
> I see the hawk, his wings outspread
> He sunward soars to block the light
> And casts the shadow of his flight
> Upon my vast and ancient face
> Whose deep arroyos boldly trace
> The paths where sudden waters run
> Long streams of tears dried by the sun
> (p. 1)

These eleven lines contain vivid desert images, new scientific vocabulary, and figurative speech. Written language is supported by illustration. Text and art blend to create the whole.

In one activity related to Mojave, the students each choose a page to read and perform for the class in a Reader's Theater presentation. Reader's Theater involves selecting a passage from literature or poetry, reading the passage orally for practice, and then reading it in front of the class. Although it is a public performance, it is not acting per se since there are no true rehearsals, props, or makeup. The presentation is fairly straightforward. Students usually stand in a line then step forward and take their turns in order. Although we never force fearful children to read, most initially agree to read one or two lines, and then read full passages as we continue to use Reader's Theater in the class.

Our purpose in providing opportunities for Reader's Theater performances is to create integrated moments of learning for students. When children choose parts and perform according to their own inner visions, new interpretations are born. Old schema give way to new, and broader vistas emerge. Students who become

hawks and lizards and bats believe that science is fascinating. The intangible aspects of learning, attitude and motivation, are enhanced and children look forward to more.

In a related activity, we make sock puppets of the desert creatures described so beautifully in Mojave. Each student chooses an animal or feature (dune, arroyo, mountain) that is personally appealing and fashions a puppet based upon that choice. The children use the book as a guide then draw their own tortoises, jackrabbits, tumbleweeds, ravens, and big horn sheep which they glue to the sock. Decorative touches include glitter and paint and yarn. Beyond this, they write scripts in cooperation with a partner and invent a fictional problem which needs to be worked out. We construct a simple stage - a barrier, really, made of one classroom table perched at a right angle upon another so puppeteers can hide - and we let the performances begin.

We videotape the performance and play it back immediately afterwards. Students critique their performances by stating what they like best about themselves (great puppet!) and where they think they might improve (spoke too fast, needed a louder voice). We also discuss what we like best about the others (funny script, creative problem solving, good voice projection). Again, we succeed in creating personal stories relevant to each student's interests while incorporating reading, writing, listening, and speaking at the same time. Skills, in other words, emanate from the whole and their use in context make sense to the students.

For our culminating Mojave experience, we piled on a bus for a trip to the Living Desert in nearby Palm Springs, California. There we delighted in the flora and fauna introduced to us in the book. We observed beavertail, hedgehog and cholla cacti, we hiked to a hill of big horn sheep, we inspected rattlers and scorpions and bats. We visited Indian hogans and an aviary full of desert birds. We watched the ravens overhead, we sweated in the desert heat, we rested in the shade. When we returned to class, we drew and painted our favorite parts of the trip. We shared oral stories. One, a seventh grader's, became legend.

Allen, intent on locating a pond he discovered on the map, pestered us all day until we consented to look for it, too. With the single-minded intensity of an explorer scout, he set off in the lead, eyes scanning the horizon, while the rest of us followed. We traipsed along behind for some time with much grumbling as the day grew warmer, unsure about our final destination. Allen's twin complained and moaned - it was hot, he was thirsty, there is no pond! But up ahead, we heard a yell. "I found it!" We hurried on and, lo, the pond!

We surveyed the scummy pit. Other visitors poked and prodded the green slime at the edges while we warned our students to keep from slipping in. We thought that poor Allen must surely be disappointed by this sorry excuse for a pond when one in the group startled the others with a shriek. There before us was a stately bronze plaque declaring to all the world in proud, block letters that the name of this desert puddle was "Allen Pond."

This story is Allen's story. And it is our story as well. These experiences belong to the children and to us. They grew from a single book and the desire to make learning real and relevant. We believe through our reading, our writing, and our creative activities related to Mojave that we provide children with experiences they will never forget. They make links, in their own ways, to the desert, its geologic formations, its creatures.

Story of the Solar System

As we moved from the study of the desert to the study of the solar system, we maintained our position that scientific concepts, when blended with art, drama, reading, writing, listening, and speaking, can be the foundation for story creation. When students combine fresh ideas with personal moments in their own lives, meaningful bridging between past and present arise and broader perspectives emerge. The continuous, architectural process of building new upon old allows children to participate in learning in more comprehensive ways.

When we decided to study the solar system as part of our scientific focus, we knew that models would be imperative. Although the solar system includes only nine orbiting planets, numerous other heavenly bodies exist in space. In our classroom, each child selects a planet or other celestial body to study, to draw, to write about, and become during a dramatic presentation. Students create huge planets and asteroids and comets of paper to match their "character." These props provide visual interest and further involve the children in the creative process. Students compose stories in the first person. An example follows:

I am the sun.
I am the center of the solar system.
I am a ball of burning gases.
I give you light and heat.
You could not live without me.
I give you the day.
You turn away from me at night.
I am the sun.

The children memorize their parts. They come to the front of the class and stand in the same order as the planets. The sun first, then Mercury, then Venus, then Earth until all nine are represented. They speak their parts, with many rehearsals, until the presentation flows. We discuss clarity of voice, projection, inflection, enthusiasm. As the rehearsals move along, the production improves. Finally, when oral recitations and artistic pieces are complete, we move the whole production to the stage for videotaping.

Actors crowd the stage. The sun takes her place at the center. Nine planets and other assorted galactic bodies gather round, rotating, revolving. The sun steps forward and begins to speak. She completes her part and retreats to the center of the solar system. Mercury moves up to take center stage. He describes himself and the drama plays on to the end, all planets and meteorites and pieces of cosmic dust reciting lines and acting parts.

Our planetary play moves a step beyond Reader's Theater and encourages further interpretation by students as they act on cue,

use props, and recite memorized lines. This more demanding and elaborate presentation asks more from students, individually and cooperatively, yet supports our belief that learning increases in relationship to interest, experience, and participation.

Dramatic expression is only one way students can be involved in new material. We have offered suggestions in art and drawing, in puppetry and drama, in oral stories and song. But one of the most successful ways to make the connections between content areas and narrative is through poetry.

Space, and the basic concepts of the solar system, a comfortable topic after many weeks of study, seemed the perfect stuff for poetry. As we moved through our unit on the solar system, we focused on the creation of Haiku poetry. We began our exploration of Haiku with examples from three companion volumes, Cherry Blossoms, Haiku Harvest, and Japanese Haiku. The thin volumes contain hundreds of perfectly crafted poems, still beautiful after many centuries.

We read orally for 15 minutes or so, allowing children the opportunity to consider the themes of Haiku. Traditionally, Haiku reflects one's relationship with nature. Seasons are often revealed in Haiku poetry by the subtle mention of symbolic words like "blossoms, wheat, golden leaves, frost." We read aloud and then discuss the language to see if the students can guess what season the poem suggests. We talk about the words, the figurative language, the time of year. Space, one of Nature's mysteries, proves a perfect topic for Haiku.

Rhythm, as well as theme, is an important consideration and is created through the careful counting of beats; five for the first line, seven for the second, and five for the last. Since syllables need to be counted, there is a good deal of chin tapping and hand clapping as students measure the beats to words like asteroid and universe and Mercury. The Haiku process involves all of the things included in the traditional skills approach. The difference, however, is an important one. Such things as spelling, grammar, capitalization,

spacing, titles, and margins come from creating a whole text and not as separate, disconnected skills.

For Cynthia, one of the students in the class, we can see how science is integrated into her notion of the world through reading, writing, and story.

Tiny stars floating
Light, star in heaven, yellow
Distant, peaceful point

Morning clouds, water vapor
Quiet clouds, peaceful, soft
Clouds, fluffy, white

Tiny bluetime stars
Glowing points emerge at night
Stars, burning gases

Morning stars light us
Clouds come out when stars retreat
Stars in blackness, dark

Milky Way, space cloud
Swirling particles circle
Journey of black space

Summary

We believe that experiences such as those just discussed provide students with appropriate frameworks for organizing their experiences. Scientific concepts are linked to children's conceptions and understandings and become a part of their stories of the world. The opportunity to create narratives supports the students in connecting to science in ways most have previously not experienced.

The use of art, literature, and drama provide the vehicles through which the students first interpret the world of science and create their stories. They express their understanding through the use of these alternatives, which then draw students into the inquiry process, supporting them as they hypothesize about the world they observe. This expression offers students a basis for subsequent

interpretation through oral and written language. In comparing the students' work using this approach to their work in a more traditional curriculum, we know that these interpretive experiences are critical for their understanding.

Such changes in the curriculum are not easy. Both students and teachers have a history of studying science in more traditional ways. Yet, our observations of student engagement in the learning and understanding of scientific concepts convinces us that there is really no other alternative.

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The Bilingual Learner and Children's Literature in Spanish: Let the Celebration Begin!

ABSTRACT

This article focuses on the use of children's Spanish literature (A) to enhance concept development for the limited English proficient (LEP)/bilingual student and (B) to facilitate a smooth transition into English. It also emphasizes the high quality of Spanish literature available, gives guidelines for making selections, and suggests literature-based models for developing activities. A reference list of resources that can be used in making book selections is included.

by Joan Sabrina Mims,
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With the shift towards children's literature as the focal point of the language arts program, a new surge of excitement has swept through the world of literacy development and programs dedicated to building a nation of readers. However, numerous questions have arisen in regard to the bilingual and limited English proficient (LEP) learner, and the appropriateness of incorporating a literature-based model in bilingual classrooms. The purpose of this article is to describe how children's literature in the home language can be used (A) to enhance concept development for the LEP/bilingual student and (B) to facilitate a smooth transition into English. It will also address the following questions which are frequently asked by bilingual educators: 1) How does the quality of children's Spanish literature compare to the English? 2) What guidelines should one follow in making literature selections in Spanish? and 3) What does one do with the books once they arrive in the classroom?

Children's Spanish Literature and Concept Development

A recent study of twenty-five schools in the state of California confirms the value of a "properly designed" bilingual education program for promoting English literacy in limited English proficient (LEP) students (Krashen & Briber, 1988). A major factor attributed to this success is that such programs emphasize initial literacy development in the student's primary language. Introducing literacy in the primary language facilitates the acquisition of English by building upon the student's original frame of reference and experiences. Students are able to acquire knowledge at a faster pace since it is comprehensible to them. As students are able to create meaning from their environment they build a conceptual framework which becomes the foundation for their later academic and cognitive growth. Use of the primary language further establishes an effective reinforcement of the child's culture and sense of identity (Krashen, 1985).

Numerous recommendations have been made for integrating children's literature throughout the language arts program and into the other curricular areas as well (Cullinan, 1988; Mims, 1988; Zarrillo, 1988). Since literature-based reading reinforces a meaning-centered approach to reading instruction, it provides context rich experiences for children. Students are able to explore an almost unlimited variety of ideas as they are presented by authors with different points of view. Rather than having to experience each adventure first hand, children are able to reach into other worlds as they are discussed in books. Children gain understanding through exposure, and literature serves as a bridge which multiplies the kinds of exposure a child receives. The broader the variety of literature presented, the greater the exposure to new concepts and ideas. When literature is presented in the home language of the child, it is presented in a way that ensures its comprehensibility to the child. In this way it becomes the means through which the conceptual and communicative proficiency underlying both the primary language and English is developed.

Children's Spanish Literature as a Tool in Transition

The use of children's Spanish literature with language minority students in the primary grades is extremely important, yet questions often arise regarding its value in the upper grades since many children have transitioned into English at this point. Less emphasis seems to be placed on reading in the primary language once literacy skills have developed in English. Cummins (1983) warns of the difficulties that occur when students are transitioned too soon or too abruptly into the second language. He suggests a slower, more gradual transition where the primary language is still viewed and utilized as a valuable mode of instruction. Literacy skills should be maintained in the primary language as they are developing in English since the acquisition of language and concepts is an ongoing process, and in order to sustain the positive rapport that has been established with the first language.

Among the many advantages of using quality literature as the focal point of the curriculum is that quality literature appeals to universal feelings and needs, and provides a rich background of information in all areas. The same themes the student encounters in primary language literature can also be found in English. Students enjoy reading about similar topics as they are presented by different authors and in different languages. When the same selection is available in two languages, children are able to expand their vocabulary as new words are encountered in the second language. Students are also able to continue adding to their conceptual framework in the primary language since they are able to read more complicated selections in the later grades and apply new knowledge to earlier understanding.

When literature is used in the content areas, it provides an exciting platform for extended activities and context rich language experience lessons (Freeman, 1988). Transitional students may be able to read and write in English, but they still may have a broader understanding of some concepts in the primary language. Providing a wide selection of books in both languages and on topics which

reflect the interests and abilities of the students allows the students to choose books that will ensure their literary growth and development in both languages (Krashen, 1985).

The specific titles of some books that could be used as tools to facilitate English transition appear below. The selection was made based upon teacher recommendations, core literature in either English or Spanish, and bilingual books containing both languages

Spanish Titles:

Buenos días, Querida Ballena / Achin Broger
Las liebres blancas / Janet & Lewis Marzot
Bim, bam, bom, arriba el telón / Carmen Armijo
La bruja que quiso matar el sol / Ricardo Alcantara
El rey mocho / Carmen Berenguer
Margarita / Ruben Darío
Las cajas de cristal / Adela Turin
Abuelita Opalina / Maria Puncel
Munia y la Señora Piltronera / Asun Balzola
El cuento de Ferdinando / Munro Leaf

Bilingual Books:

Los adultos también lloran (Grownups Cry Too) / Nancy Hagen
La montaña de alimento (The Legend of Food Mountain) / Harriet Rohmer
La nieve y el sol (Snow and the Sun) / Antonio Frasconi
Stories That Must Not Die / Juan Sauvageau
Grillos y ranitas (Crickets and Frogs) / Gabriela Mistral
El elefante y su secreto (The Elephant and His Secret) / Doris Dana
Las aventuras de Connie y Diego (The Adventures of Connie and Diego) / María García

Translations of English Core Literature.

Nadarín (Swimmy) / Leo Lionni
Tío Elefante (Uncle Elephant) / Arnold Lobel
El patito feo (The Ugly Duckling) / Han C. Andersen
Gracias, Tejón (Badger's Parting Gifts) / Susan Varley
El principito (The Little Prince) / Antoine de Saint Exupery
Julie y los lobos (Julie and The Wolves) / Jean C. George
La perla negra (The Black Pearl) / Scott O'Dell
Donde viven los monstuos (Where the Wild Things Are) / Maurice Sendak
El gigante egoísta (The Egotistical Giant) / Oscar Wilde

The Quality of Available Literature

Many teachers have shared the reluctance they first experienced in shifting to whole language and literature-based instruction. New strategies were introduced for moving students from whole units of language presented in the form of poems, stories, dramas, and songs rather than beginning with isolated reading skills. In addition, new materials needed to be introduced from which to build the literature-based curriculum. For most teachers, the problem was not finding resources for quality literature, but discovering the most effective ways of introducing it to their students.

Bilingual educators, however, experienced a more complicated problem. Not only was there a question in terms of resources for quality children's Spanish literature, but also of the availability of books presented in dialects of Spanish which were familiar to their students. In the past, numerous Spanish language materials for children had been criticized due to the poor quality of some translations, the unfamiliar regionalisms in various dialects, the sophisticated level of Spanish used, and the book binding techniques which often made the materials less durable (Ada, 1981). There also tended to be a strong didactic emphasis which distracted from the child's overall reading enjoyment.

Fortunately, writers and publishers in the United States, Mexico, Spain, and other Latin American countries have responded to criticisms with new titles in children's Spanish literature. These new titles move away from the "pedantic, didactic, and moralistic" nature of many of the earlier versions. Alma Flor Ada (1981), Isabel Schon (1982), have compiled annotated bibliographies and book lists to assist educators and librarians in the selection of Spanish literature from a variety of Spanish speaking countries. It is suggested that teachers incorporate a wide assortment of Spanish books from different geographic regions and highlight the variations that occur in dialects. This would create a rich resource for vocabulary expansion and historical linguistic exploration.

Although several of the Spanish literature titles which are

recommended for children in the primary grades are too complicated for them to read on their own, they are not too difficult for the children to enjoy and appreciate in read-aloud, shared reading, or group reading activities. What has surprised many teachers is that children's reading and writing abilities improve as children are increasingly exposed to quality literature. Many students develop the ability to read selections simply because they have access to them and are exposed to them on a regular basis (Schon, 1982; Trelease, 1985).

What is most important to note is that the content, presentation, variety, and depth of Spanish literature available for children is as rich and exciting as the English. Numerous companies such as Iaconi, Perma-bound, and Lectorum are now publishing and distributing books that are as durable as the English. In addition, numerous books from all over the world are being translated into Spanish which have not yet been translated into English. Some Spanish titles on the recommended lists include stories originating in China, Germany, Africa, Italy and Japan.

Guidelines for Making Selections

The task of selecting quality children's literature in Spanish has been simplified tremendously by bibliographies, book reviews and booklists. Some suggested titles appear at the end of this article. In addition, libraries, librarians, parents, students, and teachers should not be overlooked as valuable resources. Because Spanish books are still not as abundant as the English, many publishers and distributors are now willing to loan books on a preview basis before actual purchases are made. Annotated catalogs of books and sample copies can often be acquired through a phone call.

Lukens (1986) outlines numerous considerations that should be made in selecting children's literature. She also discusses the appropriateness of various literary elements such as theme, plot, and character for different grade levels. Some guidelines for selecting children's Spanish books are that the books:

- Provide a good model of the language (vocabulary, accuracy, usage).
- are appropriate for the grade level/ maturity of the students.
- reflect the interests, and backgrounds of the students.
- maintain gender/ethnic/political integrity. (Do not support stereotypes.)
- promote views which do not conflict with values adopted by the school/ community. (Sometimes views expressed in literature may be used to foster certain political, spiritual, or moral orientations that are acceptable in the countries of the book's origin, but that may not be acceptable in public schools in the United States.)

In a more general sense, Ada (1981) suggests the following guidelines for selecting Spanish books for children:

Grades K-3:
Select motivational books which stimulate the student's interest in reading. Large, clear, readable print and large, colorful illustrations are recommended. Animal stories, both fiction and non-fiction, traditional stories, fairy tales, picture books, poetry, riddles, and numerous kinds of folklore should be included in the content.

Grades 4-6:
Select books that are high quality in both content and expression, and that are esthetically pleasing. The primary themes should include traditional stories, contemporary stories, mysteries, fantastic adventures, stories about real animals, science and informational books, science fiction, biographies, real life adventures, fables, and legends. The print is generally smaller. The language and ideas conveyed should serve as models of literary expression. At sixth grade the books may be longer, more complicated, and less dependent on pictures. More novels may also be introduced.

Suggested Applications

One of the most frequently asked questions related to children's Spanish literature is how to develop literature-based activities from them. There are four models for literature-based instruction at the elementary school level. These include (A) Core literature ac-

tivities, (B) Self selection and self pacing activities, (C) Literature-based units, and some combination of A, B, and C (Zarrillo, 1988). Core literature refers to literature selections that are to be taught to the entire class. They consist of works of compelling, intellectual, social, or moral content and must provide examples of excellent language use. They are given detailed reading and consideration and are likely to be an important stimulus for extended reading, writing and discussion. In core literature activities all students are exposed to the same literature selections in large or small groups. These activities are designed similarly to traditional reading programs. Uribe's El cocuyo y la mora is a delightful Indian legend from Venezuela about a firefly and a mulberry bush. It appears on several core literature lists for grades 2-4 and could serve as a marvelous introduction to other legends or to open a unit on insects.

Self-selection and self-pacing activities are those where children select their own reading material, read at their own pace, and hold regular conferences with the teacher. In this individualized approach, children's interests and abilities are accepted and they are able to exercise more freedom over what they will read. It is important that the teacher include a wide variety of literature at multiple levels in order for this strategy to be effective.

The "Colección Sorpresas Katy y Martín" (Iaconi) collection is a series of eight concept books designed for very early elementary. Basic concepts such as color, counting, and prepositions are introduced as the comical characters Katy and Martín discover the world around them. The teacher could read aloud one selection such as Martín hace un dibujo as follow up to Turin's Rosa Caramelo which also discusses color. Numerous art activities could be taught as further reinforcement of the concept of color. Children could then be encouraged to read the other books in the series.

Literature units are developed around central elements such as genre (poetry), author (Asun Balzola), theme (self acceptance),, or concepts from math (time), science (stars), and social studies (inter-

dependence). The teacher usually introduces the series of books through read-aloud, shared reading, or storytelling, and then builds extended activities based on the unifying element. An example would be the teacher choosing the topic of self acceptance and sharing books such as Berenguer's El rey mocho, Horacio's Majo el rinoceronte, Perrera's Rana Ranita, La pesada casa de paso lento(Trillas), and Lepscky's Pablito. Children could then discuss issues of self acceptance and write personal stories on the computer. They could also write different endings to explain what may have happened if the characters never learned to accept themselves.

Upper-graders might enjoy a unit on mysteries and explore Adela Turin's series, "Las aventuras de Asolina", or perhaps a poetry unit featuring Ruben Darío's Margarita and Uribe's Cuenta que te cuenta. Students could begin writing their own mysteries and acting them out. In the poetry unit they could recite poems in choral reading or with puppets. Small groups could jointly write original poems as a team and compile them into class poetry books.

In such units the students listen to read aloud selections, choose their own books on the same topic, maintain journals of their reading, conference with the teacher, and engage in process writing and language experience activities as reinforcement. The possibilities for additional activities are endless. Although each of the literature-based models suggest structured approaches to integrating literature in the classroom, it is important to emphasize that in any literature-based program time must be allocated for free unstructured exploration of books (Mims, 1988).

Conclusions

Children's Spanish literature is viewed as a valuable addition to bilingual classrooms. It provides a wealthy resource for concept development and enrichment in both the primary language and in English. It can also be used to facilitate a student's smooth transition into English. There is an abundance of high quality literature

available in Spanish and skillful educators will truly enjoy the adventure of selecting titles that are appropriate for their students and creating original activities with them. A reference list is included at the end of this article so that you may find resources to make your own choices. That, indeed, is where the real celebration begins!

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Schon, I. (1986). Basic Collection of Children's Books in Spanish. Metuchen, NJ: Scarecrow Press. 301 pp. ISBN 08108-1904-X.

Catalogues

Children's Press
Libros en español para niños
1224 West Van Buren Street
Chicago, Il 60607
1-800-621-1115

Global R. Publications
Big Books in Spanish
PO Box 613
Lemore, CA 93245
209-924-0912

Fondo Cultural
Latinoamericano
Spanish Books Distributor
6621 Atlantic Boulevard
Bell, CA 90201
213-562-1400

Lectorum Publications, Inc.
137 West 14th Street
New York, NY 10011
212-929-3833

Spanish Book, Inc.
5963 El Cajon Boulevard
San Diego, CA 92115
619-229-0188

Hamel Spanish Books
10977 Santa Monica Boulevard
Los Angeles, CA 90025
213-475-0453

Iaconi Book Imports
300 Pennsylvania Avenue
San Francisco, CA 94107
415-285-7393

Santillana Publishing Inc.
257 Union Street
Northvale, NJ, 07647
1-800-526-0107

Hispanic Books
Distributors, Inc.
240 E. Yvon Drive
Tucson, AZ 85704
602-887-8879

Latin Trading Corp.
PO Box 1393
Ramona, CA 92065
619-789-0912

Donars Spanish Books
P.O. Box 24
Loveland, Colorado 80539
(303)-669-0586

Bilingual Educational Services
2514 S. Grand Avenue
Los Angeles, CA 90007
213-749-6212

Newsletters

Scholastic Language Magazines
¿Qué Tal?; El Sol; Hoy Día
from Scholastic Inc.
PO Box 644
Lyndhurst, NJ 07071-9985

El Informador
from Fiesta Publishing Co.
PO Box 9609
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Celebrating Poetry

ABSTRACT

This paper discusses the beginning stages of working with ESL/LEP children writing poetry as part of Science thematic units. It includes a discussion of the importance of poetry for children, the strategies followed in writing poetry, the types of poetry used, and examples of children's poems.

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Children arrive at school the first day eager and ready to learn, with great enthusiasm, some trepidation, and a wealth of experience with the world ready to be tapped for further learning. As Carol Urzua (1987) states:

> **Every child entering school CAN.**
> Every child entering school has the Capability to learn.
> Every child entering school has the Ability to learn.
> Every child entering school has the Need to learn.

Among the other things they bring with them is a great deal of experience with language and a love of language. They enjoy it for its own sake; playing with it, experimenting with it, and exploring it in many ways. They love the rhythm and cadences of their language. They want to learn jump rope chants and repeat nursery rhymes. They enjoy the tricks they can play with it. They enjoy using it in hundreds of ways throughout their busy days.

Perhaps this joy of language helps create children who are "natural poets," willing to take creative risks to produce poetry and enjoy the poetry of others. Perhaps their language is closer to poetry than adults' and therefore it is easier for them to move between poetic and conversational language.

> "The language of poetry is rhythmic and repetitive; so is the natural expression of the child. Movement and language are inextricably bound together in children. They are kinesthetic creatures who delight in moving to rhythmic chants

made of words that take their fancy. Their natural speech is repetitive, heavily accented, and prolix; given to sing-song, whine, chant, and crooning."

(Sloan. 1984. p. 3)

If children do come to school with this love and enjoyment of language and are willing to take risks, is this not a natural place to begin? We work with children at their particular point in their development, using their past experiences.

"We complain that education inhibits spontaneity of expression; it is more likely that a prosaic literary education is the inhibitor. How many times have we found that children treat classroom prose as though it were a dead language, something they try to read and write that bears no relation to the way they speak?

In an attempt to be practical and utilitarian, we ignore the child's natural development. His literary education begins with prose, a prose that is to him nothing more than a foreign language found only in textbooks. Imaginative literature, in particular poetry, is set aside as an extra, to be used as a supplement to the practical program of learning to read and write no-nonsense prose. But poetry is a legitimate mode of thought, as legitimate as prose and far more basic."

(Sloan. 1984. p.4)

There is some debate in the literature as to whether or not some of the poetry writing done in school, such as using models for children to imitate, is really poetry writing.

"While children can effect a simile even a metaphor, while they can relate subjective images, the process of creativity stops precisely at this point. Their work is called imaginative because they have used their own imagery. It is called spontaneous because they have written it quickly and is called original because it is in their own handwriting. But it is not poetry. It is not poetry because there has been no attempt made to lead them beyond the subjective response, to discipline imagination, or to translate their personal images into universal symbols and, thereby, to communicate."

(Livingston, 1984, p. 301)

Of course children write differently than adults. We don't expect elementary-aged children to write novels or even short stories. They are not adults. Likewise, we can't expect them to write adult poetry. We begin where they are and nurture their writing. We use their love of language and the fun they have with it. We encourage them and help them develop. The hope is that they will continue to love language and they will develop their potential to the fullest.

> "Yet the potential is there, waiting, and if we do not stifle children with formulas and fill-ins, if we offer them other means to order which are within their grasp, they will come to know that structure is basic to art, that control and discipline are basic to poetry as to life. In properly writing the haiku and cinquain the potential is there for children to learn that their natural verbosity can be controlled with surprising results while their voices need not be silenced by complicated form or necessity of rhyme. Children can learn to use the couplet, the tercet, the quatrain, even if unrhymed; they can lean in the limerick something of metrics, and yes, even rhyme, on occasion."
>
> (Livingston, 1984, p. 309)

Children's imaginations are all too often cut off. Poetry doesn't have to be separated from life nor from all school instruction. If it's part of children's lives, perhaps it can also be part of their adult lives, too.

This paper will discuss the poetry of young children. It focuses, in particular, on the work of young ESL/LEP (English as a Second Language/Limited English Proficient) children. All of the work discussed was integrated with other content area instruction, with the focus on Science. The children's writing was part of the Science themes they were studying. After discussing the setting, the children involved, the procedures followed in writing poetry will be examined, with examples of children's writing. The focus of this paper will be on the beginning stages of our work together. I will discuss work that is on-going and developing. I will include some

fill-in and formula writing which we used to begin to help children focus on writing that is poetry-like; recognizing that they will move further into poetry as their language develops. The hope is for the children to be able to write poetry using forms from their own cultures, and then to create their own work.

The Setting/The Students

All of the children who participated are Southeast Asian students, the majority of whom are Vietnamese. They are third through sixth grade students in an elementary school in the San Bernardino City Unified School District, and participants in the HILT (High Intensity Language Training) Program for Asian students. The program is a pull-out program with identified children attending the ESL classrooms 45 minutes per day. They are in a regular classroom for the rest of the school day. There are two ESL classrooms, and all of the work described here is from one classroom. The treacher in this room has a monolingual aide who helps out part time. All of the students have been speaking English for some time and most are at a high intermediate to advanced level. Many are close to testing out of the program and many of the sixth graders will probably not be in the HILT program in junior high school next year.

The work reviewed in this paper occurred over a period of several months.The lessons were occassionally planned by me and often by their teacher.

Procedures

In order for poetry to become part of student's lives, it must be included in all the curriculum. It doesn't need to be used only during Reading or Language Arts. For example, the book, *Hailstones and halibut bones*, by Mary O'Neill (1961) was shared with children every day while we were doing a thematic unit on colors. Each day the "Student of the Day" shared his favorite color and the poem of that color was read to the group. This is the place to begin: sharing poetry with children; reading it to them; and talking about

it. In her *Jazz Chants for Children*, Carolyn Graham (1979) has two that deal with color, "What Color is the Sun?" and "Polka Dot Pajamas". The latter was very popular and the children enjoyed repeating it over and over. Using these chants is an excellent way for non-native English speakers to learn and practice the rhythms and cadences of the new language. They are especially helpful for speakers of languages such as Vietnamese which are mono-syllabic and tonal. The first theme the children were studying in which I participated was "The Five Senses". There are many poems about the five senses, and one that I shared with the children was "Wonderful World" by Eva Grant (1983). From that we worked on poems using the following pattern:

I can touch _____,
But I can't touch _____.

I can feel _____,
But I can't feel _____.

I can hear _____,
But I can't hear _____.

I can see _____,
But I can't see _____.

I can taste _____,
But I can't taste _____.

Another topic of thematic units was the weather. Poems about the weather and the seasons can be found in almost any collection of poems. One of my particular favorites has always been "in-Just— " by E.E. Cummings (1953). It's fun to discuss the poet's language and children can identify with his descriptions of a world that is "mud-luscious" and "puddle-wonderful". They also see that poetry can look interesting and different. For children in southern California, with its Santa Ana Winds, the poem "Who Has Seen the Wind" by Christina Rosetti (1963, p. 96) is very appropriate.

When the children studied the weather, they wrote two kinds of poems. The first was the "found poem", described by Tsujimoto (1988, p. 30) and Padgett (1987, pp. 82-83). In this writing, a piece of prose is re-written in poetry form, to look like a poem. We took weather forecasts from the newspaper and made them into found poems.

"Mountains
Fair through Monday,
With sunny days.
Gusty winds to 30 MPH today.
Decreasing Monday.
Slightly warmer days with highs
Today 42 to 52 and Monday 46 to 56.
Lows 15 to 25"Monday in the upper 60s
-Tuyet Vo

"Los Angeles
Fair through Monday
Gusty winds 20 to 25 mph
Below canyons
Decreasing Monday.
Warmer days.
High today in the mid-60s
Low tonight 44 to 48.
-BiDong

Our next writing involved acrostics (Padgett 1987). "The basic acrostic is a poem in which the first letters of the lines, read downwards, from a word, phrase or sentence"(p.5). We wrote poems using our names and then wrote some about the seasons. Here is what Hanh Thach, a sixth grader, composed:

Happy girl
Angry long
Nice
High temper

Fun time
Autumn
Leaves fall
Lots of red, brown, yellow, orange.

Sunny
Purple flowers
River, clear water
Island, fun, hot
No rain
Green leaves.

When we studied flying objects and experimented with designing various things to fly using straws and paper, we also discussed what it might be like to fly in a balloon. By answering a set of

questions, the children composed poems about how they might feel if they were balloons. The following are some of the results:

If I Were a Balloon
I would go to
Magic Mountain.
I would go to
Disneyland.
I would see Mickey
and his friends.
I would feel like I
was a king's son.
-Thao

If I Were a Balloon
I would fly to
Viet-Nam.
I would go to my
grandmother's.
I would see my
grandmother.
I would feel
happy.
-Lan T.

If I Were a Balloon
I would go to
Hollywood.
I would soar high
above rich houses.
I would see a lot
of houses.
I would feel so
happy.
-Duong

If I Were a Balloon
I would fly south.
I would try to learn
more about how
animals fly.
I would see a bird, geese,
ducks, and other animals.
I would feel weird.
-Hanh

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NOTE: One of the best resources for teachers interested in helping children develop poetry, as well as learning about integrating literature is the following:

Teachers & Writers Collaborative
5 Union Square West
New York, NY 10003

Section Three
Issues

Beginning Reading: The Next Stumbling Block

ABSTRACT

The California English-Language Arts Framework is leading a long overdue revolution in the way we teach reading. Publishers are providing new integrated language arts materials which teach reading, writing, listening and speaking with high quality children's literature selections. Now may be the perfect time to address the next stumbling block to literacy: the superbaby syndrome and beginning reading instruction.

by D. M. Michener,
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Remember your elementary school schedule? For many of us, reading took place each morning from 8:15 to 9:15, then we did math. If we were lucky (or in some cases, unlucky) we got to write a composition once in a while, usually at 2:00 on a Friday afternoon, usually about "How I Spent My Summer Vacation" or "My Life as a Pencil"! Teachers wouldn't dream of combining reading and writing, let alone combining reading with cooperative learning groups discussing stories from quality children's literature. We were expected to sit quietly and listen unless it was our time to read out loud, then to return to our seats and do workbook pages. We now know that reading, writing, listening, and speaking are all closely related processes of language arts. We know also, that what children learn in any one of these areas enhances each of the other three language arts areas.

We are finally getting interesting reading materials and being encouraged to use more appropriate methods of teaching reading. Instead of "Dick and Jane" type controlled vocabulary basals, publishers are providing new integrated language arts materials which teach reading, writing, listening and speaking through quality children's literature selections. Now may be the perfect time to address another problem we face in teaching reading.

The Problem

I firmly believe that the new literature-based language arts approach will help create a love of reading in our students. But there remains one more stumbling block to literacy, the "superbaby" syndrome, that is, the growing tendency to put childern into situations for which they are not ready. David Elkind, a well known early childhood expert warns us about "The Hurried Child". The "superbaby" syndrome has created gymnastics classes for infants, flash cards for two year olds, and spelling programs for three year olds! Is faster really better?

Many parents appear to believe so. These adults may be inadvertently contributing to the present literacy crisis. Today, many young adults in our society are illiterate, semiliterate (individuals who can sound out words, but not really understand what those words are trying to communicate), and aliterate (those who can read but choose not to read).

In order to understand how and why this is happening, an explanation of how children learn to read may be helpful.

An Understanding of the Reading Process

The 1985 Commission on Reading report Becoming a Nation of Readers explains how we have been teaching reading as a discrete set of isolated subskills to be learned in sequence for years. Elementary school teachers have been spending up to 70% of their reading time on skill sheets and workbooks, and allowing only about 7 or 8 minutes per day for silent reading. To prepare students for this type of reading instruction, many preschools likewise have provided pencil and paper worksheets instead of "experience talking and learning about the world and talking and learning about written language" as the commission report (p. 21) recommends.

> Reading must be seen as part of a child's general language development...not as a discrete skill isolated from listening, speaking, and writing. (p. 30)

The ability to read is indeed a more complex process than memorizing phonetic rules and symbols and applying them to words in print. The reading process consists of factors that affect being able to read, and factors which affect how well an individual reads.

The Ability to Read

The ability to read depends on factors which I classify into three subcategories: (1) Cognitive Growth; (2) Language Acquisition; and (3) Visual Perception.

Cognitive Growth

Cognitive growth refers to the development of thinking skill. At birth, the infant perhaps perceives his/her world as one might suspect someone coming out of a long coma may perceive the world; a brain on overload. Information is coming in faster than the individual can process it. The world is a hustling, bustling, confusing place.

In order to begin to understand what is happening, the child (we'll call her Ann) first forms a few broad general categories for understanding the information she is receiving. One such category might be "dog". Into this category Ann may put dogs, cats, cows, goats, etc. As she receives more information, Ann may realize that some animals in her "dog" category bark, and some moo. This may cause Ann to rethink the dog category into two new categories ("dog" and "not dog").

As Ann gains more information, she will continue to subdivide and refine categories (or concepts) based on new information. Through a rich experiential background, new concepts are more fully understood (ex. farm animals and zoo animals), multiple meanings for words begin to make sense (ex. bank = piggy; river; blood; savings and loan) and concepts begin to more fully approach the way adults understand them (lime green vs. emerald green).

Relating the preceding to learning to read, let's use the example of "boat". Hypothetically, infant Ann may begin the category BOAT based on a toy boat in her playpen. To this, Ann as a toddler adds the understanding "rowboat" after a trip to grandpa's lakeside cottage. As a three year old, Ann adds cruise ship as a subdivision of the concept "boat" after watching a rerun of the TV show "Loveboat". By age four, Ann has had the opportunity to ride in a speedboat, she has felt the bouncing of a sailboat upon the waves and the splash of the lake water against her face. By age 6, Ann has also heard lots of stories read to her by her parents, including one about a tugboat!

Now, let's compare Ann's understanding of the word "boat" as she comes upon it in print, to another child's comprehension of the same word and story. Brian's parents are proud of him because he learned to read at age three. Brian's parents spent two years working with him every day on the alphabet letters and sounds. They restricted his television viewing to only the two shows that teach the letters and sounds of the alphabet. It was hard work, but after multiple attempts with readiness workbooks from the grocery story and homemade flash cards, by age three Brian was able to read 13 words! At age four, Brian's mother sits down with him each evening as he laboriously struggles through an early reader she ordered through a bookclub.

By the end of first grade, both Brian and Ann will be reading. However, Brian figures out their new word "boat" (a word he has not previously memorized from his tattered flash cards) by sounding out each letter, trying to fit the sounds together in different combinations, applying a variety of phonics rules until the sounds make sense together. Ann, on the other hand, figures out the new word "boat" through the context of the story about a little boy who comes home wet after floating his homemade boat in a pond. Ann loves the story. Brian spent so much time figuring out the correct pronunciation of the new word, he has forgotten what he was reading about in the first place. Besides, he's been so busy with his workbooks and flash cards, the only boats he knows about are

rowboats, and a rowboat wouldn't fit in that pond! Brian hates the story. Brian hates reading!

Reading is not simple. Besides needing the background knowledge of the concepts for words the child is decoding, there are added problems such as being mature enough to be able to think of more than one thing at a time. (For example, most three and four year olds would rather have a tall thin glass of punch than the shorter wider cup that contains more punch. This is because it is difficult for young children to keep in mind both attributes (short but wide) at the same time.) And as for following rules!...Have you ever seen three year olds play tag? Knowing this, is it fair to expect a three year old to keep in mind that "b" is a letter, and it also says a certain sound, and it is also part of the word, which is also part of the sentence, which is also part of the story. Extend this with the additional confusion that "o" is a letter that has lots of possible sounds; and "a" is a letter with lots of sounds; only might this be the case where when two vowels go together, "the first one does the talking and the second one does the walking" (unless it happens to be a word like moon or boy or lots of other exceptions)?

Language Acquisition

Language acquisition is another factor that affects being able to read. The commission report states that "reading instruction builds especially on oral language". (p. 30) Should we really expect a four year old to sound out the r in "rabbit" when developmentally, he still pronounces it that word as "wabbit"; or to say the "v" sound in Voltron when he still calls his new toy "Boltron"?

Babbling and Cooing are prelinguistic stages that all children experience. Some experts suggest that the amount of babbling and cooing a child does is correlated to the child's later language maturity. Since babbling and cooing increase when an infant is alone, might growing up in a crowded home or spending months in a crowded nursery affect the degree of experimentation with language and consequently affect reading ability? At eighteen months, most children begin to speak; telegraphically at first (ex.

"allgone milk"). It's a long journey from telegraphic speech to the formal adult syntax in an edited, published piece of written language. Four year olds commonly say "I runned..."! Yet, Brian's early reading training placed him in a situation where he was expected to decode words appearing in formal adult syntax while he still spoke using many "overgeneralizations" of our written language system.

We have not even considered Brian's cousin for whom English is a second language! And Brian's friend who speaks a Non-Standard English dialect. Might not these children face even greater challenges in trying to learn to read English before they have developed an understanding of our English language system?

Closely related to oral language acquisition is listening development. s not easy for a young child to distinguish between the vowel sounds in 'pin' and 'pen' for example, if he can not yet effectively hear the difference. Let's revisit the newborn infant we discussed earlier who was trying to make sense out the world, and think about all the sounds she hears! Car horns, sisters yelling, mom singing gently at night...all these can be pretty confusing to young Ann! But as she matures, Ann's hearing acuity heightens to better distinguish tones, expressions, and familiar words. Speaking and listening are two interrelated aspects of language development that affect being able to effectively learn to read.

Visual Perception

There are several aspects related to vision and a child's perception of what he or she sees. To begin with, infants are not born with fully developed vision. Most children are still somewhat farsighted until the age of five or six, and normal 20/20 vision does not usually develop until children are around the age of 8 or 9! Further, how many two year olds even realize that we read the black and white parts on the bottom of a page, rather than read from the pictures they are noticing?

In our English orthographic system, we read from front to back and from left to right. Not all orthographic systems are the same

(Chinese for example, is read back to front). However, toddlers learn that a fork is a fork whether it is held vertically, horizontally, up-side-down, or right-side-up! However, in reading, young children must learn that if a "b" is backwards, it then becomes a "d", and "was" backwards becomes "saw"! Much perceptual development must occur before a child can adequately distinguish between distinctive features of all the letters, words, and sentences they will encounter in reading.

Reading can be frustrating indeed for a child who is not developmentally ready to interpret all of this data. Even more frustrating, perhaps, for the child who is pushed to perform a task before he or she has fully developed the necessary tools for interpreting this mountain of information called reading!

How Well a Child Reads

With that understanding behind us, let's consider some of the factors which determine how well a child will read. To begin with, we'll examine SELF-CONCEPT.

Reading is sometimes referred to as a psycholinguistic guessing game. When attempting to get information from a printed page, researchers believe we merely make an educated guess based upon our knowledge of factors such as phonetic rules, context, and all the information we have about the world from our past experiences. If we feel confident about our reading ability, we, like Ann, are more apt to venture a guess and use context clues to verify our guesses.

There are many other factors that affect how well a child will comprehend written language. The wealth of information, or lack thereof, in Brian's EXPERIENTIAL BACKGROUND directly affects the depth of understanding he, compared to Ann, brings to an understanding of the story. MOTIVATION to read, high in Ann's case compared with Brian's AVOIDANCE of the reading process also affects how well each will read. EMOTIONAL STATE is another factor. Compare Ann, whose parents are proud and supportive, to Brian as he attempts to read. Brian's parents are in all likelihood anxious and telegraph this to him.

PHYSICAL PROBLEMS such as vision or hearing difficulties where artificial aides such as glasses may be needed and IMPROPER BRAIN FUNCTIONING (dyslexia or petite-mall epilepsy, for example) also affect reading performance. The AUTHOR'S ABILITY to write clearly is a factor closely related to the match of the CONTENT of the author's message to the CULTURAL BACKGROUND of the child. PRIMARY LANGUAGE versus English as a second language is another consideration. There are, indeed, a multitude of factors which affect how well a person will read any particular piece of written material.

Conclusion

By more fully understanding the reading process, it is easy to see why spending days, weeks, or months teaching a child to "read" before that child is ready to do so, we are, in a sense, risking failure rather than insuring success, a dislike of reading rather than a love of reading. If indeed "reading instruction builds especially on oral language" as the commission reports, and if indeed cognitive development and visual/perception skills are similarly important, then perhaps it is time for us (educators and parents) to address developmentally more appropriate "reading" activities (as the report "Here They Come Ready or Not" emphasizes). One simple activity we might more effectively promote is reading good children's literature books aloud to and discussing good books with children. Reading aloud is one activity that not only encourages a love of books and reading, but it is also an activity that positively affects all four areas of the language arts: reading, writing, listening, and speaking (Michener, 1988). If parents would just use some of that early energy reading books to their preschoolers, and continue reading with and to their children even at age 10 and beyond, the results might be more encouraging. We might find fewer children in special reading classes, classified as illiterate, semiliterate, and aliterate.

If our goal is indeed as the new California English-Language Arts Framework suggests, to create lifelong readers who can and

do read, then perhaps we need to begin next to focus our attentions on this beginning reading dilemma. The California English-Language Arts Framework has made a giant leap in the right direction toward creating a more literate classrooms. It is up to us to take the next "baby" step.

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Developmental Trends in the Interpretation of the Motives, Beliefs and Feelings of Story Characters

ABSTRACT

This study compared fourth, fifth, and sixth graders and adults' inferences about character internal states, such as their motives, beliefs and feelings. Results suggest that as children mature they move from interpreting characters' internal states in terms of the immediate situation towards consideration of the larger social context. Further, while young children tend to focus on one character at a time, older children and adults tend to consider interpersonal relationships as well.

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One of the most important things that teachers can provide for children in the elementary grades is the opportunity to enlarge their understanding of themselves in relation to others in the world through literature. In order to accomplish this task, it is useful to understand how elementary children think about themselves and others and how this is evident in their interpretations of the motives, goals, beliefs and feelings of characters in literary selections.

Another reason that it is important for teachers to understand how elementary children think about themselves and others is so that we can accurately interpret the child's responses to literature. Children's often surprising interpretations are easily misinterpreted by adults to conform to what the adult is listening to hear. This tendency to "hear" one's own interpretations in the children's words is brought about by the child's lack of ability to articulate his views clearly and the teacher's inadequate understanding of how children's thinking differs from their own.

This paper focuses on issues in the area of social cognition, i.e. how children's thinking about themselves and others develops over time. Secondly, research on how children's understanding of story characters affects their interpretations of the story is reviewed. Last, we report on a study we conducted to investigate whether some of the differences in social cognition discussed by developmental theorists would be reflected in differences between children's and adult's understanding of characters in stories.

Scholars since Freud have characterized children's views of themselves in relation to others and to the world in various ways. It is beyond the scope of this paper to review all of this work. Instead, we will draw heavily on the work of Robert Kegan (1982) who attempts to find some overriding patterns in the works of Freud, Piaget, Erikson, Kohlberg, Elkind and Selman. We will elaborate on Kegan's assertion that many of these theorists' conceptualization of children's thinking can be understood in terms of cycles of embeddedness and differentiation.

Specifically, we want to illustrate how the child moves developmentally from being embedded in the moment to being increasingly able to differentiate from it to consider the larger context. Further, we wanted to illustrate the child's movement developmentally from being embedded in his own personal perspective to being increasingly differentiated from this so that he is able to reason and consider his perspective in relation to that of others, thus allowing him to consider interpersonal relationships.

Kegan begins with the work of Piaget to illustrate the concepts of embeddedness in the moment. According to Piaget, the sensorimotor child is embedded in the sensations and activities that exist for him at that time. He cannot mentally differentiate himself and consider others or the world apart from his momentary perceptions. When an object disappears from view, he does not seek it. It is apparently also gone from the mind as well. As the child moves into the preoperational stage, he is able to differentiate himself from his current perceptions and to consider them symbolically instead of actually.

In the preoperational stage, the child who is shown a short, fat beaker filled with water that is poured into a tall,thin beaker, tends to say there is more water in the tall, thin beaker because it is taller. He is apparently so embedded in his perception of this event that he cannot differentiate from it to reason with more than one perception at a time. He does not consider the relationship between tall and thin versus short and fat, but only the perception of tallness.

In a similar fashion, the preschool child is just beginning to differentiate from his embeddedness in others to develop a sense of himself. Five year olds who lose a limb usually tend not to experience the phantom limb phenomenon, nor do they tend to have a memory of sight if it is lost, as they will at seven. The young preschooler responds to immediate, often physical praise, while the seven year old prefers feedback as to being correct so that he can praise himself. Preschoolers tend not to be ambivalent. They apparently cannot differentiate from the feeling of the moment in order to simultaneously feel a conflicting feeling.

A child begins life able to move and perceive, but is not separate from these. Eventually, the child is aware of himself as separate, he is aware that he is. However, he is embedded in being himself. He cannot differentiate from being himself in order to consider himself. As he begins to grow in the ability to consider or reason about himself, he is capable of ambivalent feelings. He is able to think about what he is. He can take on a role, such as child to a parent or student to a teacher. He can begin to take on the role of others and understand something of their feelings, beliefs, motives and goals.

At the early stages of this role-taking period, his perceptions of others are mostly projections of how he would think and feel in the other person's position. He is limited in his capacity to consider thoughts and feelings unlike his own, to actually perceive things from another's point of view.

Further, he views the world in terms of the personal. In other words, he is embedded in his own personal perspective. He cannot differentiate himself from his own personal perspective in order to consider interpersonal relationships. Because of this, he can only

take on the role of one person at a time and does not simultaneously consider two people's points of view or how they interact to form a shared reality.

For example, Kegan (1982) tells the story of how he was leading a group of seventh graders through the story, "The New Kid" by Murray Heyert. The story tells a tale of Marty, who is always chosen last for the baseball teams, is often the one to miss the ball at the crucial moment of the game and who continually receives cruel abuse from his teammates. Then a new kid moves in the neighborhood and the new kid is the one chosen last instead of Marty. As fate, or literary license, would have it, he is also the one who drops the ball at the critical turning point in the game. The story ends as Marty leads the abuse against the new kid.

These seventh graders were then asked, "What is the point of this story?" and answered something like this:

> The story is saying that people may be mean to you and push you down and make you feel crummy and stuff, but it's saying things aren't really all that bad because eventually you'll get your chance to push someone else down and then you'll be on top.

When asked if it was O.K. for Marty to do that, they answered:

> It was more than okay; it was the right thing to do. It was the only thing to do. (Kegan, p. 47)

Apparently, while these seventh graders could put themselves in the role of Marty and imagine how he felt, and even when questioned about the new kid could put themselves into that role and consider how he felt, they could not consider these characters simultaneously to imagine how these characters might interact, to see what shared reality they had and how that would have affected them.

Kegan (1982) also tells about an episode in the movie, Peppermint Soda, in which fourteen and seventeen year old sisters are walking through the market with their mother. The younger sister steals an apple and is caught, to the great embarrassment of their

mother. Later, at home, the older sister asks, "How could you do that to mom?", to which the younger sister answers, "I didn't think I'd get caught". Young people often say, "What they don't know won't hurt them", but perhaps what they mean is "What they don't know won't hurt me."

Gradually, individuals develop to the point that they are able to differentiate themselves from being embedded in their own perspective to take on the perspective of another person even if that person's views and reactions are different from their own. Their understanding of others goes beyond being a projection of how they would feel or think in a certain situation. Furthermore, they can consider the other's point of view in orientation to their own and so can begin to see themselves in terms of their relationship with others.

To summarize, we were interested in two aspects of child development. First, the child's movement developmentally from being embedded in the moment or the immediate situation to being increasingly able to differentiate from it to consider the larger context. Secondly, the child's movement developmentally from being embedded in his own personal perspective to being increasingly differentiated from this so that he is able to reason and consider his perspective in relation to that of others, thus allowing him to consider interpersonal relationships.

Beginning research on children's responses to literature indicate that these two aspects of child development may be reflected in their understanding of the internal states of characters. Bruce (1981) reports that children have difficulty in understanding stories when the characters have plans and beliefs that are in conflict, or if the character's motives are ambiguous. Children also have difficulty understanding stories if they are written from shifting points of view (Stein and Trabasso, 1982).

Studies of responses to literature also indicate that children and even adolescents tend to have what Peel (1971) refers to as a "describer orientation" when responding to questions about why characters act in particular ways. Beach and Wendler (1987) report

that the younger adolescents in their study tended to respond to questions about characters in terms of their immediate surface feelings or physical behaviors, while the older subjects tended to respond in terms of the character's long-range social or psychological beliefs and goals. These patterns for adolescents were also found by Black and Sieffert (1985), Hynds (1985) and again by Beach (1985) in his study of the differences between high school and college students' inferences about characters in a one act play.

Based on the thinking of developmental theorists and on the research on children's and adolescents' understanding of characters in the stories they read, we expected to find certain patterns in inferences made by upper elementary grade children when they were asked why characters acted the way they did and what they were thinking or feeling at certain points in the story.

Specifically, we thought that younger children would answer in terms of the immediate situation and the character's personal reaction to it. Older children and adults were increasingly expected to conceive of character motives, beliefs and feelings in terms of the larger context and in terms of how the character in question was thought to interrelate with other characters in the stories.

The purpose of the present study was to the examine differences between fourth, fifth and sixth graders' and adults' interpretations of character internal states during story events. Character internal states include motives, goals, beliefs, perceptions, and feelings.

Study

Participants

One hundred and thirty-five fourth, fifth and sixth graders from a midwestern suburban area and fifty university students in education from a suburban area in California were randomly assigned to two of four stories and asked to answer open-ended questions concerning the characters' internal states during various events. The average I.Q. scores on the Cognitive Abilities Test for the

elementary students were 107, 110, and 111 for fourth, fifth and sixth graders respectively. About eighty percent of the students in this school district attend colleges or universities. Racial and socio-economic status was similar for the children and the adults.

Materials and Procedures

The four stories used for this study were adapted from "The Necklace", "Eddie and the Doll" by Carolyn Haywood, "The Gift of the Magi", and "Henry and the Night Crawlers" by Beverly Cleary. These stories were rewritten at a fourth grade level in terms of sentence length and vocabulary. They were written in such a way that the internal states of the characters was not explicitly stated. Two of the stories were rated by elementary teachers as having highly familiar social situations for elementary school children ("Eddie" and "Henry") and two were rated as highly unfamiliar ("Necklace" and "Gift"). The agreement between the ten adult raters concerning familiarity was one hundred percent. The subjects were randomly assigned to one familiar and one unfamiliar story.

Ten questions were constructed for each story that asked why a character did a certain thing or how a character felt when a certain thing occurred. The subjects read two stories and wrote their answers during untimed sessions.

Analysis

The analysis of the inferences involved three stages adapted from the procedures established by Beach and Wendler (1987). During the first stage three raters, two graduate students and a university professor with backgrounds in English literature and/or literacy education, were involved independently in grouping the answers into similarity of content producing two to four categories for each question. As the work progressed, the raters met and compared categories, agreed on refinements and worked independently again. This cycle was repeated until four clear categories

emerged. Ten of the forty questions produced only one answer category discernable by the raters and were dropped.

The four, independently arrived at and agreed upon categories that emerged and fell along a continuum between inferences involving immediately obvious reasons for behavior or feelings and those involving social relationships of increasing complexity. Therefore, a rating of one was given for answers involving immediately obvious reasons or feelings that involved the personal reactions of the character in question. A rating of two was given to inferences that involved the character in interpersonal relationships that were not very well delineated. A rating of three was given to inferences that involved the character the most clearly in interpersonal relationships.

A rating of three was also given to inferences that fell in the fourth category. These inferences overlapped conceptually with the third category because they clearly involved interpersonal relationships and were therefore rated as three's. However, these inferences included an additional twist in that they included how one character perceived another character's feelings or viewpoints. Since this fourth category of inferences occurred in only eighteen of the questions it was decided to score these as three's for the primary analysis and to perform a secondary, post hoc analysis of these eighteen questions.

After the rating system was agreed upon, the second stage of the analysis involved the three raters independently rating the inferences for each of the questions. Interrater reliability was high (.94) and when differences occurred, the score on which two of the raters agreed was used. During the third stage, the raters scored the students' actual answer sheets and compared scores. Interrater reliability on this part was also very high (.96) and differences were resolved in the same way.

A four by two ANOVA was computed for character understanding scores with grade (fourth, fifth, sixth and college) the between subjects factor and familiarity (familiar and unfamiliar stories) the within subjects factor. Main effects were found for

grade, ($F(3, 139) = 1122.4, p < .001$), but not for story familiarity. No interaction effects were found. The means for the character understanding scores were 19.5, 25.5, 23.8 and 33.1 for fourth, fifth, sixth and adults respectively. Post hoc comparisons (Duncan, $p < .05$) revealed that while fourth graders differed significantly from fifth and sixth graders and fifth and sixth graders differed from adults, fifth and sixth graders did not differ significantly from each other.

Apparently, younger children are more likely to respond to questions about story characters in terms of the immediate situation and in terms of the personal response of that character than to respond in terms in interpersonal relationships. To further substantiate this interpretation of the data, the percent of subjects in each grade category that answered in various ways was computed. The percent of subjects whose answers were rated as involving the immediate situation and/or an inference that was considered the personal reaction of one character were 75% (fourth), 60% (fifth and sixth) and 40% (adults). The percent of subjects whose answers were rated as involving the relationship between two characters in the story were 10% (fourth), 25% (fifth and sixth), and 35% (adults). Finally, the percent of subjects whose answers were rated as indicating one story character's view of another character's internal state was 4% (fourth), 10% (fifth and sixth) and 22% (adults). (Note: these do not total to 100% in each grade category because some answers were rated incorrect).

Discussion

According to this study, therefore, younger children differ from older children and adults in their interpretation of story characters' motives, beliefs and feelings in several ways. First, younger children tend to give an interpretation in terms of the immediate situation rather than to consider the long-range context. Further, younger children focused on an interpretation that involved only one character's personal feelings or reactions versus that character in relationship with another character in the story. Further, older students are more likely to provide an interpretation that involves

the character's perception of the motives, beliefs and feelings of another character in the story.

Teachers need to be aware of these differences as they discuss the motives of story characters with children. Further research is needed to substantiate these findings and to elaborate on how childrens' understanding of story characters differ from that of adults.

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Study Strategies in Social Studies

ABSTRACT

Research studies found significant grade improvement in social science classes where study strategies were taught. Outlining was found to be significantly more effective and preferred by girls, while boys preferred and achieved significantly better when using a questioning strategy. In map learning, it was found that verbal labels, written descriptions and kinesthetic tactile trace techniques were most effective. A majority reported use of learning study techniques in other classes but no grade improvement was found. The impact of study strategy instruction may be primarily to help students focus attention on course content.

by T. Patrick Mullen,
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In research studies, conducted over the past three years,with high school freshmen enrolled in world geography, and sophomores in world history, I have found that students benefit from study strategy instruction. The first phase of my research concentrated on presentation of lessons on study techniques with emphasis on application of the techniques to world history and geography content. The second phase compared the use of two specific study strategies on the learning of world history and geography content. The third phase, designed and conducted at the request of a specific geography teacher, concentrated on strategies of map learning.

Initially students were surveyed to ascertain techniques that were being employed for study, and not surprisingly, it was found that the most popular technique was a "read-re-read" procedure which is not very efficient. Also it was observed that students, when asked to take notes from the text, tended to re-copy most of what they read. Two significant (.01) male-female differences were found: first, males were found to prefer question strategies while

females preferred outlining when learning content from a textbook. Second, for three successive years, girls reported a need for oral reading to understand content. Since students involved in this study were college prep and honors classes, this finding is particularly surprising. (Mullen 1987, Mullen 1988)

Phase I

In the first phase of the research, five classes of world geography (three honors and two college prep; N=227) and two honors classes of world history (N=76), students were given a one period introductory lesson on each of the following study strategy topics: (1) use of the textbook, (2) note taking, and (3) preparation for tests. Each of these lessons was followed by a practical application lesson making use of the specific course text and content. Topic 1, the use of text, included pre-reading structural overview, guided outline of text, and written study guide with question strategies that relate to preparation for tests. To implement topic 2, note taking, I sat in the class and modeled the process by taking notes, editing the notes, relating the notes to the text assignment and formulating questions in preparation. The preparation for tests, topic 3, took place two weeks prior to a semester examination and made use of question strategies, mentioned earlier lessons, memory strategies, and the formulation of individual cognitive maps that would serve as a study guide for the upcoming examination.

This study was repeated the following school year using two world geography honors classes and placing greater emphasis on note taking, editing, and combining class notes with text notes. In addition students were shown ways to perpare their own study guides for tests.

In both cases, students demonstrated significant (.05) grade improvement from the previous semester. Students reported a perception of having gained from the exposure to study strategy instruction, and reported use of a more varied approach to study, including a greater use of note taking and outlining, and a decrease in the "read-re-read" approach. It was encouraging to note that

over 60% of the students reported use of the strategies they had learned in other classes. Students requested additional lessons in memory strategies and question formulation strategies.

From that I concluded that presenting students with information on study techniques is effective in improving course grades when lessons are specifically designed to associate study strategy with course content immediately required of the students.

Phase II

The second phase of the research examined two techniques for study frequently recommended in the research literature: outlining and summary writing. Lock (1985) found that students in Great Britain demonstrated greater growth in mastery of course content when keeping a summary journal. Mullen (1987) found that high school students benefitted from outlining as a study technique, but reported that girls preferred outlining and demonstrated higher achievement with that technique, while boys preferred and achieved better with use of a question strategy. Neither researcher made comparisons between outlining and summarizing as study strategies to learn content.

Two classes of honors world geography (N=65) were instructed in each of the techniques; a Latin Square design randomly assigned treatment order such that all subjects received both treatments. In addition to specific instruction on "how to" outline or write a summary statement, these techniques were modeled using the content of the course being studied at that time. Student writing (outlines or summaries) were checked weekly. Each unit lasted 18 class periods. After outlining and summary writing had been taught, modeled and practiced by both groups, students were advised that they were to select one of the two techniques for the third unit of study. Comparisons were made on the basis of percentage of accuracy scores on teacher made examinations. It was found that the use of outlining as a study strategy corresponded to significantly (.01) better results than did written summaries. It was also found that, while most students reported a

preference for outlining, when left to their own devices they did not use it. Students did poorest when the teacher did not require and check their written study outline or summary log.

It would seem, while summary writing is an important skill that helps students focus on main ideas, outlining better prepares them for tests because most examinations focus on details. It is also quite evident that high school students, even honor students, need to be monitored until such strategies become a reliable part of their studying procedures.

Phase III

The third phase of this research, with two world geography classes (N=65), focused on a problem identified by the classroom teacher: students were having difficulty learning information measured on a map test. Since I was unable to find research studies associated with map learning strategies for adolescent learners, a unique study based on learning theory and strategies was devised. Ten abstract shapes were designed to represent "countries;" five were modifications from an octagonal shape and five were modifications from a square shape. Visual discrimination of the ten forms was a challenge but not a fine discrimination task. Each "country" was assigned, randomly, a three letter nonsense name (i.e. NAR, VOP). Students were taught the matched pair, shape and nonsense name, using five memory strategy techniques. The order of the instruction/memory technique was randomly assigned, but no two matched pairs were taught in sequence using the same memory strategy. Memory strategy techniques used were: verbal labeling, written description, drawing (free hand), drawing on a graph paper grid, and kinesthetic-tactile tracing. In verbal labeling students physically wrote the nonsense name of the "country" on its matching shape. A phrase or sentence description was written beside the shape for the second memory strategy; students were instructed to write what the "country" shape looked like to them. Finally, the kinesthetic-tactile trace required that students trace the shape of the "country" three times with their index finger. In all

five of the above procedures students also vocalized the nonsense name of the "country" while performing the specific memory strategy task.

Immediately after the instruction, students were examined by being required to match the shape and nonsense name. No time for rehearsal or other study was allowed so the effect of the memory strategies could be measured.

Results were first examined to ascertain whether learning differed from the usual, or expected, learning curve: findings demonstrated an interaction with specific memory techniques rather than with first and last learned items. Specifically, it was found that students were significantly (.01) more successful using verbal labels, written descriptions, and kinesthetic-tactile trace as memory devices. No significant difference was found among these three techniques. The students had predicted the success of the verbal labels and discretions but had indicated a discomfort with the trace, many saw it as more appropriate for younger students. The discomfort or difference may have caused the trace to become an attention focusing device.

Even though the "countries" were drawn so that descriptions might use geographic terms like "bay", "peninsula", "coast" only a few (6%) used geographic terms in their written descriptions. Words chosen by these students to describe the "countries" tended to fall into the following categories: familiar objects, body parts, food, and geometric terms.

In a modified replication of this study, the same memory strategies were introduced to 42 college-prep track students enrolled in an introductory study strategies class. These students applied the memory strategy techniques to new vocabulary and were given the opportunity to practice the techniques over a ten day period. Since vocabulary was the content of this study, the use (recitation) and written description became definition. Verbal labeling, which became a form of written rehearsal, vocal rehearsal and kinesthetic-tactile tracing were found to be significantly (.001) more effective. Yet, no significant differences were found among

these memory strategy study procedures. This replication supports the effectiveness of kinesthetic-tactile trace as a study strategy with secondary students along with the more commonly recommended visual, vocal, and writing procedures. Further research is needed to examine other study techniques appropriate to social science content such as the use of question strategies and various styles of note taking and combinations of strategies.

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A Longitudinal Perspective of Children's Oral Narratives: Macrostructures, Microstructures and Relationships to Reading Achievement

ABSTRACT

This longitudinal study investigated six story/language elements found in a corpus of 10 children's oral stories as they progressed from first grade through fifth/sixth grades. The second component of the study was to investigate the effect of elicition procedures. The third component was to consider the relationship to reading achievement and the relative contribution of the story/language elements to reading achievement. The results suggest that microstructures are stable whereas the macrostructures are malleable. The correlation of the story/language elements to reading achievement appear to indicate a high positive correlation trend even though it is not statistically significant.

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The present study was designed to document the process of change in children's stories using a longitudinal design as well as documenting relationships with reading achievement. The study was designed to investigate several aspects of narratives at microstructural and macrostructural levels. Each story was analyzed in terms of its microstructure, i.e., the semantic content and connectivity of sentences, and its macrostructure, i.e., the hierarchical structures that reveal the gist of the text (Kinsch, 1974; Kinsch and van Dijk, 1978). Story microstructures referred to the use of formal conventions, clausal connections, and T-units. Story macrostructures referred to the sources of the stories, the overall plot organization, and the number and kinds of characters. These procedures were to "tell a story" with a puppet and without a puppet.

This exploratory study was designed to address four research questions: (a) What are the story/language elements found in students' generated stories as they progressed from grade one through grades five/six?, (b) What are the effects of an elicitation procedure on children's stories?, (c) What are the relationships of children's generated stories with reading achievement from a longitudinal perspective, and (d) What is the relative contribution of each of the story/language elements to reading achievement.

Method

Subjects

Twelve students were selected as participants in the study; they were enrolled in the first grades in either of two separate school districts. Each classroom teacher designated two students with high reading ability, two with average reading ability, and two with low reading ability as indexed by their classroom performances and reading achievement scores on the Iowa Test of Basic Skills (ITBS) (Houghton Mifflin, 1978) and the Metropolitan Achievement Test (MAT) (Pyschological Corporation, 1978). Two low- ability students, one from each school, were lost from the study because their families moved from the school districts.

Procedures

Each student was interviewed four times: (a) the beginning of first grade, (b) the end of first grade, (c) the end of second grade, and (d) the second week of March of the fifth grade for the students in one school district or the third week of January of the sixth grade for students in the other school district.

During each interview each participant was asked to tell two stories using two different elicitation procedures. In the oral elicitation procedure, the student was directed to "Tell me a story." After completing the story, six finger animal puppets were placed in front of the child. The student was instructed to "Choose one of these puppets, two of these puppets, three or more of these puppets, and tell me a story."

Coding

Following story transcription, each story was analyzed for the following story elements: (a) story sources, (b) story plots, (c) story characters, (d) story conventions, (e) clausal connectors, and (f) T-units (Hunt, 1965). Specific definitions and illustrations for each story element were provided in a previous report (Ice, 1987).

Reliability

At least 90% level of interrater agreement was achieved for each story element with a range between 90% for story plots and 99% for T-units segmentation.

Analyses

Statistical analysis involved the use of frequencies and means to document the story elements for research questions one and two. Partial correlation and stepwise multivariate regression analyses were calculated for research questions three and four. Partial correlations were examined with percentiles on the ITBS and MAT. Because of the small population sample and the complexity of the variables, this study did not have an a priori level of statistical significance. Rather, the study was designed to explore the value of analyzing a small number of children's stories in a holistic manner.

Results

The first research question considered the elements found in children's stories as they progressed from grade one through grades five/six. The second research question considered the effects of the elicitation procedure on the elements. The results for each element are presented below.

Story sources. Figure 1 summarizes the results of the analysis of the sources of the children's stories. The children told primarily novel stories and personal experience stories at the beginning of first grade. By fifth/sixth grades, personal experience stories increased as familiar stories and novel stories declined.

The students generated stories from all the sources with the "Tell me a story" oral elicitation procedure. When the stories were elicited using the puppets, the students almost exclusively told novel stories.

Story plots. At the beginning of first grade, most of the stories used temporal sequences. By fifth/sixth grades most of the stories used mixed temporal and causal relations, but embedded plots were emerging. The elicitation technique did influence the nature of the children's plots. When the oral elicitation "Tell me a story" was used, the plots tended to be temporal sequences (25 temporal, 13 mixed temporal and causal, and 2 embedded). With the puppet elicitation, story plots tended to be mixed temporal and causal relations, but temporal sequences were common (18 temporal, 22 mixed temporal and causal, and 0 embedded).

Story characters. The puppets elicited almost exclusively animals as characters (a mean of 2.80 for animals and .65 for people). However, the "Tell me a story" instruction elicited primarily people characters (a mean of 2.70 for people and 1.55 for animals). Students rarely used novel characters with either elicitation procedure.

Story Conventions. Story conventions used by the children changed across the six-year span. Immediate action openings, which were the predominant openings used in the stories, steadily decreased from first to fifth/sixth grades. Fairy tale openings dominated the children's stories by the fifth/sixth grades. Only in the fifth/sixth grades was there a noticeable use of story settings, accounting for 30% of the stories.

Terminated endings, which were the predominant type of story ending throughout the study, decreased from first to fifth/sixth grades. By that time, although fairy tale openings were common, fairy tale endings were infrequent. Formal closings began to appear only during fifth/sixth grades.

Past tense was the predominant story tense until the fifth/sixth grades when mixed tense became the one most frequently used. Episodic and present/future tense were infrequent.

Clausal connections. The types of clausal connections the

children used also changed form first grade to fifth/sixth grade. Of the clausal connections, only serial ands, causal connectives, and relative pronouns steadily increased across this span while the others fluctuated in frequency from first to fifth/sixth grades.

At the beginning of first grade, the children primarily used pauses to link together the stories. By the end of first grade, they were using temporal connectives as well as serial ands between sentences, and pauses. By fifth/sixth grades, the children used many more connectives, especially causal, disjunctives, serial ands, and relative pronouns.

T-units. At all grades, the oral elicitation procedure tended to elicit more T-units, with simple sentences more common than other sentence types. The incidence of simple sentences was relatively stable from first to second grade but showed dramatic increase by fifth/sixth grades. Main clauses with multiple subordinate clauses occurred infrequently until fifth/sixth grades. With puppet elicitation, the children relied primarily on simple sentences to relate their stories . They included a few more subordinate sentences in their stories by fifth/sixth grades.

The relationship of the children's generated stories to reading achievement was the third research question considered. Correlations ranged from .6101 (p=.64) at the beginning of first grade to .83546 (p=.24) end of first grade, to .85126 (p=.21) end of second grade to .82588 (p=.26) for fifth/sixth grades. Overall, the correlation of the story elements to reading achievement appears to indicate a high positive correlation trend even though it is not statistically significant.

The fourth research question dealt with the relative contribution of the story elements to reading achievement. According to the multiple regression equation analyses, the contribution of certain story elements was substantial. At the beginning of first grade, story conventions added forty percent to the total variance while the other increments were not significant.

At the end of first grade, story plot contributed 44 percent to the

total variance, story conventions contributed 20 percent, and story sources contributed 17 percent.

At the end of second grade the story elements contributed more equal percentages to the total partial correlation of .8513. Although none of the percentages were substantial, story plot (.2200), clausal connectors (1858), and T-units (.1590) contributed most to the total partial correlation.

By fifth/sixth grades primarily three elements—T-units (.2241), story characters (.3214), and clausal connectors (.1212) —contributed most to the total partial correlation. None of these percentages were substantial.

Discussion

This study investigated the development of children's ability to orally generate stories. Oral storytelling requires children to learn how to orchestrate story/language elements into organized coherent stories. Although the sample size was small, the results help to clarify relationships within and across (a) grades, (b) elicitation procedures, (c) story/language elements, and (d) reading achievement.

The findings of this study suggest that for both micro- and macro-story elements, the students are gradually adding more elements to their stories. That is, the children are expanding their knowledge of the story elements by including new elements along with the old ones rather than simply replacing the old elements with new ones. Consequently as the students mature, they have a larger repertoire of story elements to draw upon when they tell stories.

The finding that the two elicitation procedures affected children's uses of story sources, plots, and characters suggests that the macrostructures of stories are malleable. The microstructures appeared to be stable regardless of which elicitation procedure was used. That is, with the puppet elicitation procedure, certain story sources, characters, and plots were more prevalent than with the "Tell me a story" elicitation procedure. Such preferences in

sources, characters, and plots reflect relationships between storytellers and the constraints that exist in each setting. These preferences also revealed the storytellers' abilities to work with and around such constraints.

The study's findings helped clarify the relationships of the story elements with reading achievement as well as the relative importance of language structures in relation to story structures. The consistent positive correlation of the elements to reading achievement suggests that these elements are important variables to consider in reading. As story conventions and story plots contribute the greatest percentages to the total correlation in grades one and two, children's exposure to various genres of literature are needed for children to develop an understanding of these story elements. At the fifth/sixth grades, T-units contributed the largest percentage to total variance in reading achievement. Children's use of complex sentence structures may not be taken from story models but rather may reflect their ability to use causal connectives and subordinate clauses. Moreover, as such linguistic devices signal plot complexities, they become important for understanding complex texts.

Although children appear to pick up spontaneously the macrostory elements from the stories they experience, the increased complexity found in the story/language elements of their generated stories reflects their exposure to stories, cognitive growth of causality, and their ability to handle multiple demands. Thus, children need to be exposed to narrative texts prior to school so that they are developing the story and language structures. However, providing for storytelling and story writing activities becomes even more important as students progress in school. Developing a better understanding of story plots may assist students in processing the many interwoven plot variations found in narratives. Knowledge of and use of language structures are important for understanding and producing complex texts. Consequently, students may need explicit instruction with complex sentence/language structures if they are to use and understand them. Ulti-

mately, language units for expository texts may need to be addressed in addition to narrative texts. The students' use of serial ands, pauses, simple past tense, and complex sentence structures are not taken from story models. Apparently, students do not understand certain connectives, tenses, and complex syntax; consequently students may need explicit instruction if they are to use and understand them.

Finally, students may need guidance in orchestrating all the story elements into coherent narratives. Such guidance may best be approached through reading/writing connections and processes. Literature can provide ideas and content as well as serving as a model of story/language structures. An understanding of the story/language elements is a must if students are to move beyond their own language and texts to the language and texts of others.

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Section Four
Teaching Strategies

Illustrations and Text*

Aims and Objectives:
This strategy uses student-generated art to illustrate published stories in order to enhance or expand story meaning.

Intended Audience:
This strategy is appropriate for students who need to become more involved in the stories they read. It provides a low-risk way for the student to respond to the text and enter into discussions of text meanings.

Rationale:
Writing is enhanced by art and new meanings are created whenever art is included in text. Stories with vivid and imaginative illustrations are often seen as more readable and interesting because they are, in reality, more meaningful than stories without art.

Researchers (Busch, 1986; Siegel, 1983) have shown that art plays a dual and paradoxical role in text: it increases the complexity of the text while providing rich and salient cues for the reader to use. In effect, art makes a text both more intricate yet more understandable.

Description:

Materials:
Copies of a basal or other children's story that has one or more story illustration(s) cut out. White space is left where the original picture had been.

Procedures:
Students are asked to preview the story and make predictions concerning topic, characters, plot and outcome.

Students are then asked to begin reading the story, stopping occasionally to comment or confirm predictions.

When the students finish reading the story, they return to the (first) deleted picture. They are asked to discuss what the illustrator might have selected to include in the published drawing.

Students are invited to "enter the story" by drawing an illustration they feel is appropriate.

After the illustrations are completed, students are invited to share and compare their illustrations, focusing on the meaning that has been added and the story elements each writer/artist selected for expansion via art.

Reflections and Concerns:
This strategy is appropriate for learners of all ages, from kindergarten to college.

*Adapted from a classroom procedure used by Joseph W. Gray at California State University, San Bernardino

References:
Busch, K. M. (1986). The transmediation of signs: Pictures, cognition and text. Unpublished doctoral dissertation, Indiana University, Bloomington.

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I began my career as a Junior and Senior High Reading and Language Arts specialist. I am particularly interested in the role of writing in the composing process and in the integration of varied meaning systems within text.

Getting the Picture*

Aims and Objectives:
This strategy uses visual art as a supportive cue system to enhance cognitive processing and to provide the experience of organizing information to generate written texts. The use of a visual setting accommodates the development of characterization and plot of the story.

Intended Audience:
This strategy supports the language user who does not view himself/herself as a writer by providing the "setting" of the written text.

Rationale:
Reading, writing, speaking and listening are avenues of language in which we "come to know," and should not be viewed as separate entities. Information learned in one expression of language can be used to advance information in another expression of language (Burke, 1975; Harste, Woodward and Burke, 1984). Alternate communication systems provide information which supports the language user in generating meaning and provide an added dimension in cognitive processing. Children should be provided with learning experiences which incorporate a rich language environment and alternate systems of meaning.

Description:

Materials:
A large selection of pictures which can serve as settings (outdoor scenes, indoor scenes, factory or industrial sites, interiors of automobiles, aircraft, boats, etc.) Pictures without people or objects are best.

Paper, pencils, crayons, scissors

Procedures:
Students select a picture from the picture file which they will use as the setting for their story.

Ask students to decide what characters are going to be in their story. Ask them to think about how their characters will act and what they might do in the story.

Students should draw, color, and cut out their characters and place them on the picture setting. Provide time for students to share their ideas for the characters in their story with the group or class.

Students write their story. As the act of writing is generative, it should be mentioned that authors have the right to change their minds and have the option of eliminating or adding characters during the writing process.

Students share their story with a friend or audiotape their story for self editing.

Reflections and Concerns:
There are several variations to this strategy. The first variation is to provide settings of abstract art which are fields of color and ask the student to identify the setting, to develop characters for this setting, place the characters in the setting and then write their story.

The second variation is to provide students with pictures of a variety of characters and ask them to draw a setting for their characters before they begin to write.

The third variation of this strategy is to provide students with three pictures of people, settings, and objects to use in their story.

An alternate version to this strategy is to select a setting from a published text and have students finish the story.

*Adapted from the "Picture Setting Strategy" developed by Carolyn Burke, Indiana University, Bloomington, Indiana.

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Biographical Statement:
I began my professional career as a second grade teacher and initiated my first research project concerning children's writing while I was in the classroom. I am particularly interested in strategies which integrate reading/writing and incorporate alternate communication systems such as art, music, creative movement and dance.

New Friends

Aims and Objectives:
The function of written language is to communicate a message to the reader. Letter writing provides a framework for the language user to focus on the semantic content of a message and to share their personal experiences with a friend.

Intended Audience:
This strategy supports the learner in ownership of a written text and allows the writer to explore and experiment with written language.

Rationale:
Literacy varies by the context of situation. Letter writing varies from story writing as it is more informal and closer to oral language.

Description:

Materials:
Children's Books:

Ahlberg, J. et al. (1986). The Jolly Postman and Other People's Letters. Boston: Little, Brown & Co.

Keats, E. (1968, 1984). A Letter to Amy. Harper & Row Publishers.

P.S. Write Soon. (1982). Produced by U.S. Postal Service in cooperation with the National Council of Teachers of English.

Junior Pen Pals and Junior Pen Pals Directory. (1985). Produced by Laidlaw Brothers in cooperation with the ULSL Postal Service.

Personal letters from a friend to share.

Procedures:
Select a section of a letter from a personal friend you wish to share with the group.

Read The Jolly Postman or A Letter to Amy to the class.
Talk about the different kinds of mail and letters we receive at home.

Provide the names of children from another classroom; addresses

Provide the names of children from another classroom; addresses of famous people, organizations, or government officials, or names from the Pen Pal Directory.

Students correspond with pen pal of their choice.

Reflections and Concerns:
Letter writing is a meaningful way of sharing thoughts and experiences with others through the use of written language. Young children should be encouraged to use invented spellings in their writings. The use of invented spellings allow children to take control of their writing and exercise personal control over the process.

References:
Ahlberg, J. et al. (1986). The Jolly Postman and Other People's Letters. Boston: Little, Brown & Co.

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Say it Again*

Aims and Objectives:
The function of written language is to communicate a message to the reader. This strategy highlights the "multiple meanings" of language and helps the student to become more flexible in language use.

Intended Audience:
This strategy supports the language user in the process of revising written texts by providing experiences in generating similar ideas in different ways.

Rationale:
Text processing - reading and writing - is a process of constructing meanings around global or macro idea. Language products are never final, the process and strategies which produced them can always be re-employed and modifications made (Kucer, 1985).

Description:

Materials:
Photocopies of basal text or "Big Book" version of a story from a basal reader.
First draft of student written work.

Procedures:
Basal Texts
Hand out photocopies of selected text to be rewritten. The teacher or member of the group reads the first page and participants of the group suggest alternate ways of saying the same thing. After discussion with the students about the major focus of the story, the teacher asks the students to rewrite the story so it makes sense and sounds like the language they use.

An alternate to the above approach is to have the students work in pairs and underline the areas in the text they would like to change or rewrite. The students then share their "rewrites" with the group.

Revising First Drafts
Students choose one of his/her own texts to revise for publication. The student rereads the text and marks areas to be changed with yellow highlighter. Rewrites are made and shared with a partner.

On a scrap of paper, the partner writes one or two sentences that she/he believes to be the "gist" of the text. The "gist" statement is given to the author as feedback regarding the semantic intent of the text.

Reflections and Concerns
A variation of rewriting the basal text is to have the teacher or students read the story and discuss the merits of the story, such as the creation of suspense, interest, excitement and/or mood for the reader. The students are then given free rein to generate a story which addresses the criticisms they pressed with the published text.

*Adapted from language strategies developed by Virginia Resta, Albuquerque, New Mexico and Stephen Kucer, University of Southern California.

References:
Busch, K. (1987). The Reading/Writing Connections: Strategies for the Classroom, Fifteenth Southwest Regional Conference, International Reading Association, Phoenix, Arizona.

Chapter One Reading Instructional Strategies Guide, (1984). Albuquerque, New Mexico.

Kucer, S. (1985). Whole Language Learning Center Handbook, University of Southern California.

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I began my professional career as a second grade teacher and initiated my first research project concerning children's writing while I was in the classroom. I am particularly interested in strategies which integrate reading/writing and incorporate alternate communication systems such as art, music, creative movement and dance.

Becoming a Researcher I: What Do I Want To Know?

Aims and Objectives:
This strategy supports students in becoming researchers by providing them with experiences in defining what they are interested in finding out.

Intended Audience:
This strategy is appropriate for all students learning to conduct research and particularly for those students who tend to overly rely on the text rather than basing their research on what they want to find out.

Rationale:
The research process is one which we use as part of our daily life, whether to decide what type of appliance to buy or as we study a topic of interest to us. We ask questions, gather data, analyze the data, and use the data for some type of report or decision making. Research in school is often separated from this process; students often just copy part of the textbook or encyclopedia. This strategy supports the student in defining what they want to know about a particular topic, providing them an entry point to viewing research as a learning process.

Description:
This strategy is a generic one to use while conducting research. The topic of natural disasters is used to provide an actual example of the strategy in use.

Materials:
A variety of books and magazine articles on natural disasters.
A Question Journal for each student. This is made by folding 4 or 5 pieces of blank paper in half and stapling them together to make a small blank journal.

Procedures:
Students select one of the following natural disasters that they are interested in studying and researching: Glaciers, Volcanoes, Hurricanes, and Earthquakes.

Each student takes a Question Journal and records at least three questions that s/he has about their topic of choice.

Each student chooses one of the books about the topic and reads it.

As the student is reading and comes across the answer to one of her/his questions, s/he record some notes in the Question Journal.

When each student is finished reading, they gather in a group with others who have chosen that topic. Each group decides how they will share the information that they have learned with the rest of the class.

Reflections and Concerns:
This strategy is appropriate for learners of all ages, from kindergarten through college. Teaching students how to take notes can also be incorporated into this strategy when it is used with older students.

References:
Adapted from Goodman, Y. & Burke, C. (1980). Reading Strategies: Focus on Comprehension. New York: Holt, Rinehart, & Winston.

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Biographical Statement:
I have worked with students on developing strategies to conduct research in both regular and special education settings. My current professional interests focus on the reading and writing development of "high risk" or special needs students.

Becoming a Researcher II: What I Learned - What I Still Want to Know

Aims and Objectives:
This strategy supports students in becoming researchers by supporting them in summarizing what they have learned along with defining areas they are interested in researching in the future.

Intended Audiences:
This strategy is appropriate for all students learning to conduct research and particularly for those students who tend to over rely on the text.

Rationale:
The research process is one which we use as part of our daily life, whether to decide what type of appliance to buy or as we study a topic of interest to us. We ask questions, gather data, analyze the data, and use the data for some type of report or decision making. Research in school is often separated from this process; students often just copy part of the textbook or encyclopedia. This strategy supports the student in defining what they have learned from engaging in research along with viewing research as a continuing process.

Description:
This strategy is a generic one to use when working with students on conducting research. The topic of animals is used to provide an actual example of the strategy in use.

Materials:
A variety of books and magazine articles on different types of animals.
1 or 2 blank pieces of paper for each student.

Procedures:
Students are divided into groups of three or four.

Students look at a group of books on animals. As a group, they decide on the animal that the group will study. They choose one of the books on that animal.

The group decides how they will read the book. Either one person can read the book or each person in the group can take a turn.

After the book is read, each member of the group takes a piece of paper.

Each student draws two columns on her/his paper. Each labels the columns in the following way.

Facts I Have Learned	Questions That I Still Have

Each student in the group fills in her/his chart and then shares it with others in the group.

Each student then decides how s/he will find the answers to the questions that still remain.

References:

Adapted from Goodman, Y. & Burke, C. (1980). Reading Strategies: Focus on Comprehension. New York: Holt, Rinehart, & Winston.

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Getting in Touch with the Past

Aims and Objectives:
This strategy uses a multi-text approach to teach concepts in the social studies. Literature provides students with positive role models. Literature provides both outstanding models for student writing and opportunities to investigate other related content areas.

Intended Audience:
This strategy is based on fifth grade social studies curriculum, however, it can easily be adapted to programs in grades K-12. Target audience: grades 3-8.

Rationale:
Because most social studies texts cover a wide range of topics, that coverage is often sparse and lacking depth. Children may answer the questions put to them, but their overall comprehension of concepts is often minimal and without personal meaning. A single social studies text cannot adequately convey the conditions, attitudes and motivations of individuals who lived in the past. "The teacher of literature will be the first to admit that he inevitably deals with the experience of human beings in their diverse personal and social relations." (Rosenblatt, 1983. p. 5). Gladstone (1986) advocates that children's literature is a transmitter of cultural values, an agent for socialization. Therefore, literature has a definite place in the social studies.

Description:

Materials:
-1 copy: "And Then What Happened Paul Revere?" by Jean Fritz
-poster paints
-materials for making puppets
-scissors
-glue

Procedures:
Explain to students that they are going to hear a story and then retell it using one of the following methods:
-Pantomime
-Writing or acting in a play

-Writing poetry
-Writing or performing a puppet show

Read: And Then What Happened, Paul Revere?
Place a large piece of poster paper in the front of the room and allow students to sign up for one the above activities.

Have students write contracts that describe their intentions and procedures for completing the projects. The contracts should be a written agreement between the student and the teacher, including a list of materials to be used if any constructions are necessary, due dates for project presentations, and a list of criteria that the project will be graded on.

Assist students by giving constructive ideas, and gathering necessary materials such as additional reference books.

Set deadline for all projects and have group presentations over several days.

Reflections and Concerns:
This strategy has a number of variations that will easily adapt to other grade levels. One variation is to let students read the story to themselves. For students with reading difficulties the story can be tape recorded.

To integrate technology into this strategy, students can prepare manuscripts on computers. Presentations can also be video taped and shown to other classes.

References:
Gladstone, B. (1986). View of children's literature over time. Language Arts. 63, 791-800.

Rosenblatt, L. (1983). Literature as exploration. The modern language association of America: New York.

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Biographical Statement:
My name is Michael Gibson and I teach at Kelley Elementary in Rialto, California. I have taught at the elementary level for the past four years and currently teach sixth grade. I completed my master's degree in Reading in August, 1988 and am particularly interested in using historical fiction as a basis for integrated instruction.

Help Me!

Aims and Objectives:
Learning is a social event, involving the expression and sharing of meaning among participants. In addition, comprehension is a process which involves identifying aspects of text which cannot be understood, deciding if they are important, and then taking steps to understand them.

Intended Audience:
This strategy supports the language user who does not attempt to identify aspects of text which cannot be understood and provides experience in taking steps to comprehend them. Or, this strategy supports the language user who feels that s/he is totally responsible for comprehending any particular text.

Rationale:
Reading is a purposeful, goal-oriented process which involves the process of building global meanings.

Description:

Materials:
A text which includes portions the reader may not be capable of fully understanding.

3 x 5 cards

Procedures:
Inform the students that they are going to be reading a text in which they may encounter portions they may not understand.

When these areas are encountered, they are to write the portion of the text on a 3 x 5 cards and the page number on which it is found.

On the reverse side of the card, readers should attempt to specify exactly what is not understood.

After all students have had a chance to read the text, the group reforms and an individual student reads one card. The group then helps the reader understand what was confusing.

Reflections and Concerns:
A variation of this strategy is having readers place a bookmark in the section of a text when they come to something they don't know or understand. After all students have had a chance to read the text, the group can reform and an individual student chooses one section that was confusing and the group helps the reader (D. Watson, 1980).

References:
Kucer, S. (1985). Campus Reading and Writing Center Instructional Notebook, School of Education, University of Southern California, Los Angeles, CA.

Watson, D. (1980). Reader selected miscues: Getting more from sustained silent reading. In: Strickler, D. Reading Comprehension: Resource guide. Bloomington: Indiana University Reading Program.

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I am an associate professor in the Language, Literacy and Learning Program at the University of Southern California. I am interested in the interrelationship between reading/writing processes and in thematic literacy curriculum.

Bilingual Reader Response

Aims and Objectives:
This strategy uses literature groups to promote verbal interaction, self-esteem and inferential and cognitive processing. Cooperative groupings help language minority students develop a sense of belonging and provide an opportunity for discussion in a comfortable environment while they learn basic literary concepts and the simple pleasure of reading.

Intended Audience:
This strategy supports ESL students with some English proficiency but little self-confidence in reading extended text. Limited English Proficiency (LEP) students in Level 2 or Level 3 may benefit from this strategy because they receive contact with 'real' books that provide an interesting stimulus for them to read, as well as verbal interaction with peers which may also help enhance personal self-esteem and allow them to gain meaning from print in a non-threatening environment.

Rationale:
While developing reading skills and fine tuning oral language through interpersonal interaction in heterogeneous groupings, students write individual responses to what they read and gain insight into the interdependent nature of reading, writing, listening and speaking. Studies of how reading develops among ESL students emphasize the importance of whole text processing strategies and the use of the reader's own knowledge in constructing meaning (Pugh, 1989). Requiring students to use their own words to reflect and respond to reading seems to achieve positive results because it helps develop inferential thinking and enhances the reader's ability to organize (Smith, 1988). The use of reading logs helps students express ideas, and they can avoid fear of failure. Reading literature groups help them learn to influence and help each other, and perhaps most importantly, learn that their own knowledge, personalities and interests are valued (Burchby, 1988).

Description:

Materials:
A selection of trade books targeting the range of backgrounds, interests and reading level of students are best, along with notebooks, pens/pencils and magazine pictures to be used as visual aids.

Procedures:
The teacher should provide an overview of each book as she introduces the book to be selected and read by the student. The teacher introduces a brief lesson and provides the class with possible reader response questions to be discussed and recorded in their notebook.

References:
Burchby, M. (1988). Literature and whole language, The New Advocate , 1 (2), 114-123.

Pugh, S.L. (1989). Literature, culture, and ESL: A natural convergence, Journal of Reading, 32 (4), 320-329.

Smith, C.B. (1988). Does it help to write about your reading?, Journal of Reading, 32, (3), 276-277.

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I began my professional career at the high school level, but grew interested in language minority students when hired as ESOL Program Coordinator at Serrano Middle School. I initiated the use of reading literature groups for LEP students in my classroom. I am particularly interested in strategies which incorporate reading/ writing and alternate communication systems such as illustration art for LEP students.

Literature Response Journals*

Aims and Objectives:
This strategy helps students to make personal connections with the literature they read and discuss. It also helps students reflect on the story and transact with it on a deeper level.

Intended audience:
This strategy supports the student who tends to summarize stories rather than make personal connections with them.

Rationale:
Individual students will develop individual interpretations of literature depending on his/her reading of the text (Rosenblatt, 1978; Bleich, 1978). Through examining and discussing their personal responses to literature, students can deepen their understanding of the text and of their reactions to it. The literature response journals can be used to explore students' interpretations of the work, the literary elements of the piece, and individual responses to the work.

Description:

Materials:
Any work of literature

Notebook, pencil, pen

Procedures:
Each student has a literature response journal. (Stenographer notebooks or any type of small notebook work well for this.)

Ask students to read to a logical stopping place, such as the end of specific chapters or scenes. Invite them to write for five or ten minutes on their thoughts about the reading. Make your invitation as open ended as possible. Students can write about their feelings about the book, reactions to characters or events, connections they've made with their own lives, questions or predictions about the book, or anything else they feel appropriate. Stress that they should not summarize the story, but react to it.

Student responses are shared. Students can read their responses or paraphrase what they wrote. Accept all responses.

The responses can be used as a basis of group discussion. Encourage the students to react to each other's response, to question, to disagree with, and to consider other interpretations. Make sure that the students return to the story and the author's words to justify their points.

When appropriate, discuss the literary elements in relation to the students' interpretations of the work but do not stress the author more than the reader.

Reflections and Concerns:
Make sure that the students discuss all interpretations of the work. Stress the fact that there is not one correct or true reading, but there can be several valid interpretations of the same piece.

A variation of this strategy is to discuss the literature before responding in the literature journal.

Another variation is to assign specific topics for response, such as a comparison/contrast between two characters, setting, agreement/disagreement with the main character's actions, etc.

*This strategy is adapted from the work of Bleich, 1978; Atwell, 1987; Crowley, 1987, Reynolds, 1987, Probst, 1988.

References:

Atwell, N. (1988). In the middle: Writing, reading, and learning with adolescents. Portsmouth, NH: Boynton/Cook Publishers.

Bleich, D. (1978). Subjective criticism. Baltimore, Md: Johns Hopkins University Press.

Crowley, P. (1988). "Literature response logs: Making meaning, not borrowing it." In D. Watson (Ed). Ideas and insights: Language arts in the elementary school. Urbana, Ill: National Council of Teachers of English. pp. 35, 36.

Probst, R. E. (1988). Response and analysis: Teaching literature in junior and senior high school. Portsmouth, NH: Boynton/Cook Publishers.

Rosenblatt, L. (1978). The reader, the text, the poem: The transactional theory of the literary work. Carbondale, Ill: Southern Illinois University Press.

Reynolds, F. (1988). "The literary journal." In D. Watson (Ed). Ideas and insights: Language arts in the elementary school. Urbana, Ill: National Council of Teachers of English. pp. 36, 37.

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I began my professional career as a first grade teacher and then became a Chapter I remedial reading teacher at the high school level. I am interested in the area of children's and adolescent literature and have worked with teachers on implementing literature study groups in the classroom and with integrating literature across the curriculum.

Tricksters in Folktales

Aims and Objectives:
This strategy uses three different folktales to compare and contrast the trickster archetype in folktales. Through the study of folktales students can see similarities and differences among the beliefs, customs, and literature of different cultures.

Intended audience:
All elementary students

Rationale:
Folktales are essential elements contributing to the understanding of different lands and cultures and can add an important dimension to both the social studies and literature curricula (O'Brien, 1988). Examining groups of literature also yields a stronger literature curriculum than the study of individual works (Henry, 1974; Probst,1988). The study of folktales should be a part of every elementary classroom.

Description:

Materials:
The Adventures of Spider by Joyce Cooper Arkhurst
The People Could Fly by Virginia Hamilton
Giving Birth to Thunder, Sleeping With his Daughter: Coyote Builds North America by Barry Holstun Lopez

Chart paper, markers

Procedures:
This procedure would involve three days or class sessions.

Day One - Introduce "How Spider Got a Bald Head" from *The Adventures of Spider* to the class. Explain its West African origins then read the story aloud.

After reading the folktale, ask students for words that describe the main character. As students respond, record all responses on chart paper and discuss the students' reasons for each. Ask students to clarify and justify their responses by asking questions like "What happened in the story to make you think that?" or "Why do you

think that?" The chart should be saved for discussion once all three stories have been read and analyzed.

Day Two - Using the same procedure as Day One, read and discuss "Coyote and Buffalo" from *Giving Birth to Thunder, Sleeping With his Daughter: Coyote Builds North America.* Be sure to record the students' analysis of the main character and ask them to support their discussion.

Day Three - Introduce "Doc Rabbit, Bruh Fox, and Tar Baby" from *The People Could Fly.* This book is available with an audiocasette tape of James Earl Jones and Virginia Hamilton reading the folktales. Students could listen to the tape. Make a chart for this story.

Display all three charts. Discuss similarities among Spider, Coyote, and Doc Rabbit. Discuss the term "trickster" and its role in folktales.

Discuss similarities-differences about the different cultures represented by the folktales.

Note differences in the folktales.

Reflections and Concerns:
As an extension to these lessons, students could write and illustrate their own stories about a trickster.

A second extension is to have students find and read other folktales about the same characters.

A third extension is to have students find and read folktales from other countries that have a trickster as the main character.

References:
Arkhurst, J. C. (1964). The adventures of Spider. New York: Scholastic.

Hamilton, V. (1985). The people could fly. New York: Alfred A. Knopf.

Henry, G. (1974). Teaching reading as concept development: Emphasis on affective thinking. Newark, Del.: International Reading Association.

Lopez, B. H. (1977). Giving birth to thunder, sleeping with his daughter: Coyote builds North America. New York: Avon.

O'Brien, K. (1988). "Using children's literature in the history-social studies curriculum." Social Studies Review. 28, 1. pp. 53-63.

Probst, R. E. (1988). Response and analysis: Teaching literature in junior and senior high school. Portsmouth, NH: Boynton/Cook Publishers.

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Heavens Above

Aims and Objectives:
This strategy supports the study of the solar system through clay sculpture and provides for the personal expression of each student.

Intended Audience:
Upper elementary and middle school students

Rationale:
The infusion of art into the content areas to support and enliven the curriculum provides an added dimension to a course of study. The use of clay allows students to create pieces which link the facts to a personal experience. From this activity, stories evolve. Through art new understandings are born.

Description:

Materials:
Clay, glaze, water,cups,kiln

Procedure:
After lessons on the solar system, students choose a heavenly body such as a planet, star or asteroid to construct of clay. A hole is made with a straw so the piece can be hung. The clay dries and is then bisque fired (a firing of unglazed clay). Finished pieces are strung with fishing line of various lengths (12" to 18" or so) then tied to a length of brass or plastic tubing. Rope or string is threaded through the tube and tied so it can be hung. The wind chime, made of individual pieces, is now a collaborative piece of art.

Once the actual clay work is finished, students can write about the process. The writing could be expository and include the sequence of steps or it could be a creative piece that taps into the student's imagination. For example, a child could write a story about a space adventure to the chosen planet or create a magical poem about stars. To incorporate written language into the artistic process strengthens concept.

Reflections and Concerns:
Instead of combining the individual pieces into a class project, students can string their own pieces to be hung in a window.

References:
Prentice, L.S. (1989). Galileo, Goldfish and Greek Mythology: Art, Literature and Drama through the Content Area, Regional Educators' Symposium, California State University, San Bernardino.

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I began teaching at the elementary school level in 1981. I moved upward through the grades to my current position as a teacher of students with learning handicaps at the middle school level. It is my belief that through creative expression students more readily link prior knowledge to new information. The creation of art leads to the creation of story. And it is through story that we define our world.

Leaf Monoprints

Aims and Objectives:
This strategy supports the study of plants by allowing students to interact with their environment as they study trees, As they collect materials on a short walk around the school, they personally contribute to their own learning in a meaningful way. Art, then, is created through science and the links in learning new material are strengthened.

Intended audience:
K-12 Students

Rationale:
Field experiences are crucial to a student's creation of concepts. When children are allowed to actively participate in their own learning, true understanding evolves. When students are given the opportunity to discover the world on their own, fresh ideas emerge, old notions are enhanced by new, the mind is enlarged. It is through actual experiences that we expand our visions of the world.

Description:

Materials:
A collection of natural materials gathered on a walking field trip: leaves, weeds, flowers, stems, bark, etc.

Paper bags for collecting

Tempera paint, construction paper of various colors, paint brushes, newspaper

Procedure:
Students gather items of personal interest as the class walks about the school or neighborhood. When students return to the classroom, the materials they've collected are laid out on newspaper so that they fit within an area no larger than a 12"x 18" piece of construction paper. Make sure that the positioning of the leaves allows for a border. Once the leaves are arranged, the student carefully paints them with various colors of tempera. The teacher then helps the student lay a piece of construction paper, often just

black or white, over the paint-moistened leaves and petals. The student gently presses the paper down and rubs carefully so that the paint on the leaves is transferred to the paper. The paper is lifted from the leaves and set aside to dry. The result is monoprint (one print only) of the items collected on the walk. Monoprints, especially when done on black, are striking. Other colors of construction paper can be substituted.

Reflections and Concerns:
Greeting cards, too, can be created through the making of monoprints. Instead of many leaves, a single leaf or petal can be substituted.

References:
Prentice, L.S. (1989). Galileo, Goldfish and Greek Mythology: Art, Literature and Drama through the Content Area, Regional Educators' Symposium, California State University, San Bernardino.

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